

DEPARTMENT
OF FINE ARTS

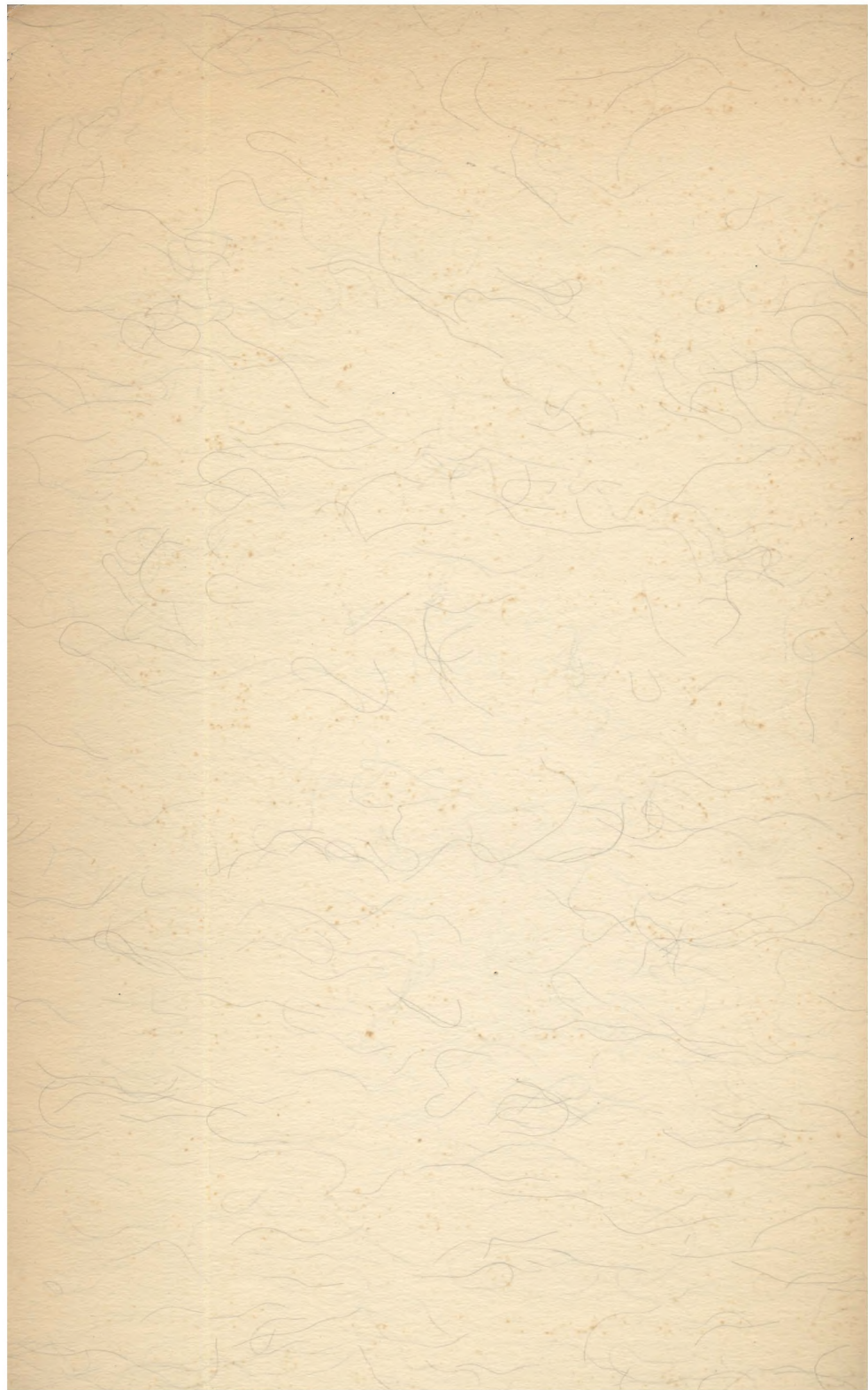
TEXAS CENTENNIAL EXPOSITION

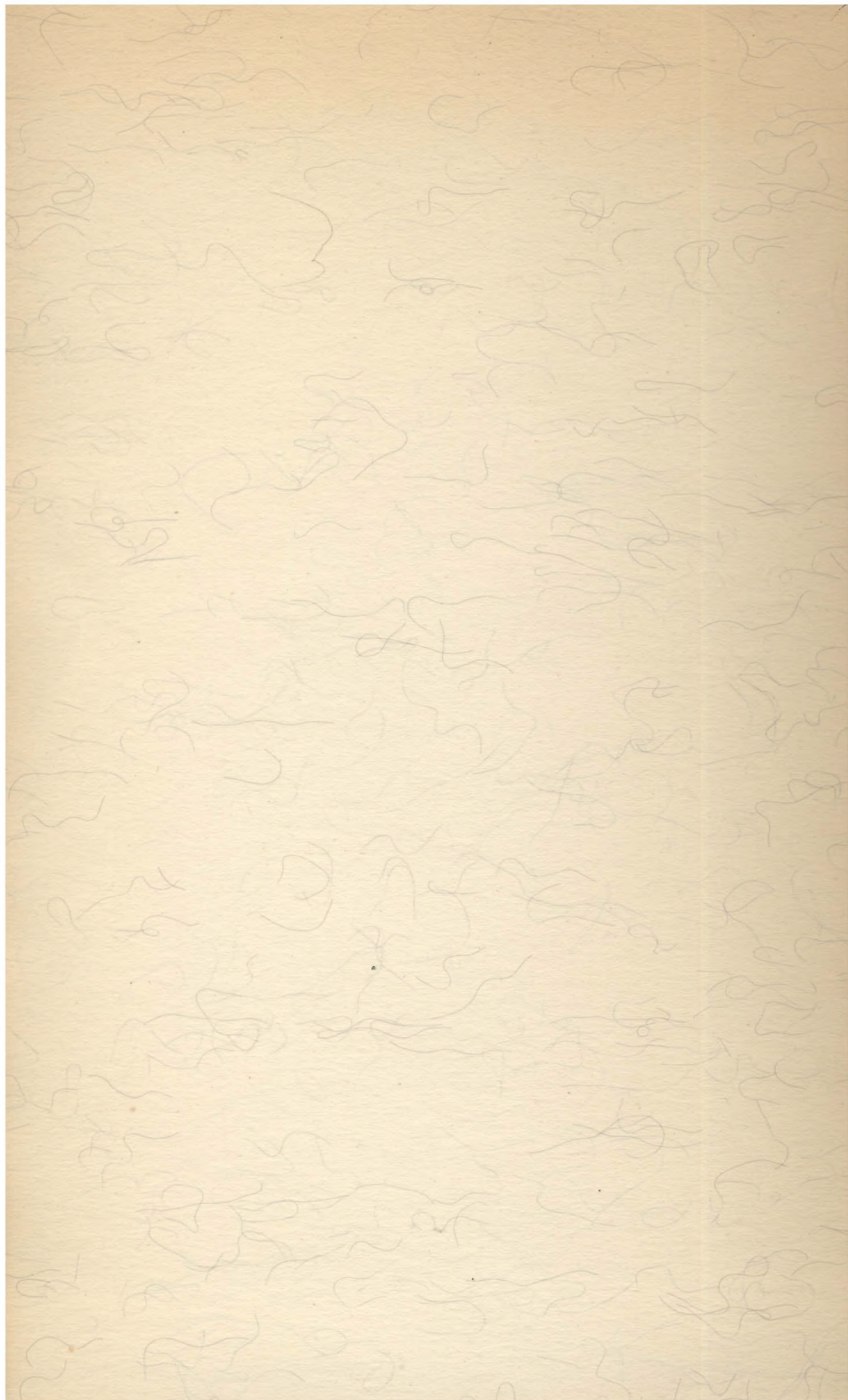


DALLAS MUSEUM OF FINE ARTS

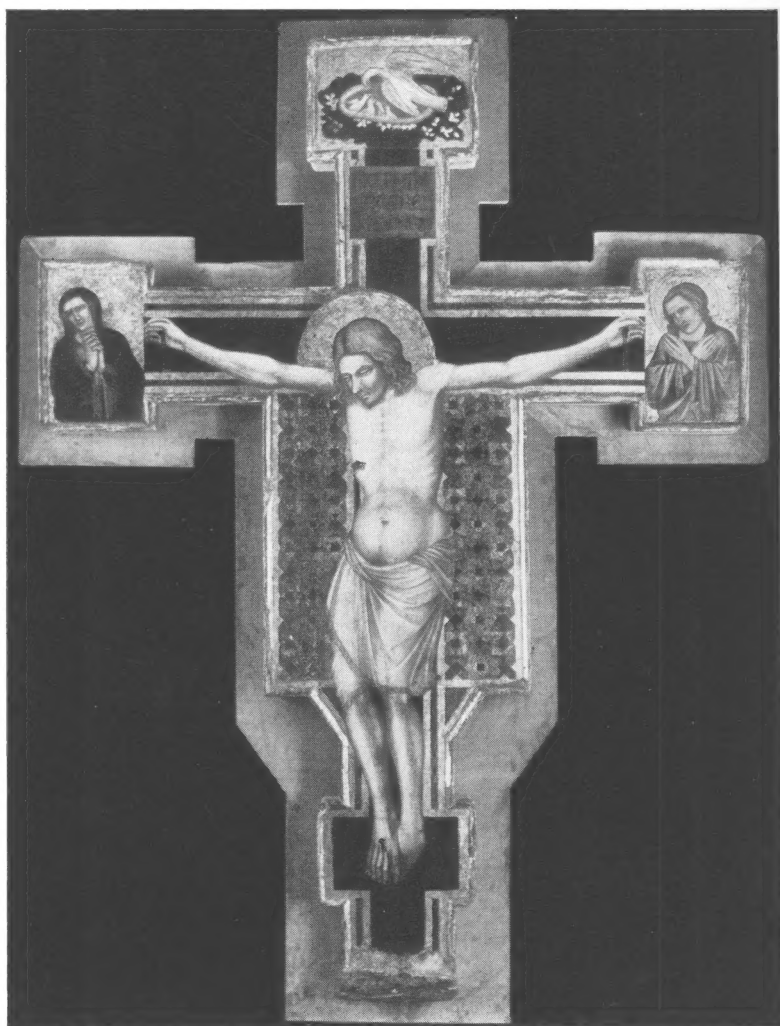
EXHIBITION
OF 
PAINTINGS
SCULPTURE
& GRAPHIC
ARTS 

JUNE 6 TO NOVEMBER 29, 1936





EXHIBITION OF PAINTINGS,
SCULPTURE, AND GRAPHIC ARTS



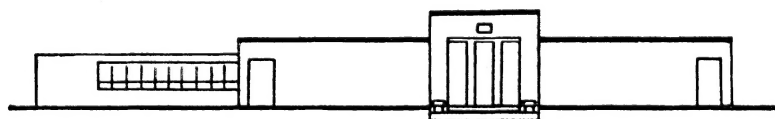
(FRONTISPIECE) FLORENTINE MASTER (CLOSE TO GIOTTO)

A Painted Crucifix

THE CENTENNIAL EXPOSITION
DEPARTMENT OF FINE ARTS

CATALOGUE OF THE
EXHIBITION OF

PAINTINGS
SCULPTURES
GRAPHIC ARTS



DALLAS MUSEUM OF FINE ARTS

June 6 to November 29, 1936

BOARD AND OFFICERS
THE DALLAS ART ASSOCIATION
Operating
THE DALLAS MUSEUM OF FINE ARTS

**BOARD OF DIRECTORS OF THE
DALLAS ART ASSOCIATION**

Mrs. Harold J. Abrams	Mr. Karl Hoblitzelle
Mr. Rhodes S. Baker	Miss Ela Hockaday
Miss Eleanor Benners	Mr. Arthur L. Kramer
Mrs. Perry Bentley	Mr. A. V. Lane
Miss Ona Brown	Mr. Herbert Marcus
Mr. Louis N. Bromberg	Dr. John H. McGinnis
Mr. Jerry Bywaters	Mr. Eli L. Sanger
Mr. Porter A. Bywaters	Miss Allie V. Tennant
Mr. Fred F. Florence	Mr. Alex F. Weisberg
Mrs. Tom C. Gooch	Dr. W. E. Wrather
Mr. N. G. Guiberson	Mrs. Henry C. Coke, Jr.

OFFICERS

Arthur L. Kramer, President
Allie V. Tennant, Vice President

Eli L. Sanger, Vice President
Leslie Waggener, Treasurer

John H. McGinnis, Corresponding Secretary
Mrs. Perry Bentley, Recording Secretary

STAFF OF THE DALLAS MUSEUM OF FINE ARTS

RICHARD FOSTER HOWARD, Director

EVERETT SPRUCE, Gallery Assistant and Registrar

MRS. O. E. ERNST, Secretary

KATHRYN JESTER, Librarian

W. C. FISHER, Engineer and Superintendent of Building

MARY NELL BROOKS, Lecturer

LAURETA LAWTHER, Lecturer

EUGENIA NOWLIN, Lecturer

MAGGIE JOE WATSON, Lecturer



FOR THE PRESENT EXHIBITION:

ROBERT B. HARSHE (Director, Art Institute of Chicago)
Advisory Director.

DANIEL CATTON RICH (Associate Curator of Paintings,
Art Institute of Chicago), Associate Advisory Director.

LENDERS TO THE EXHIBITION

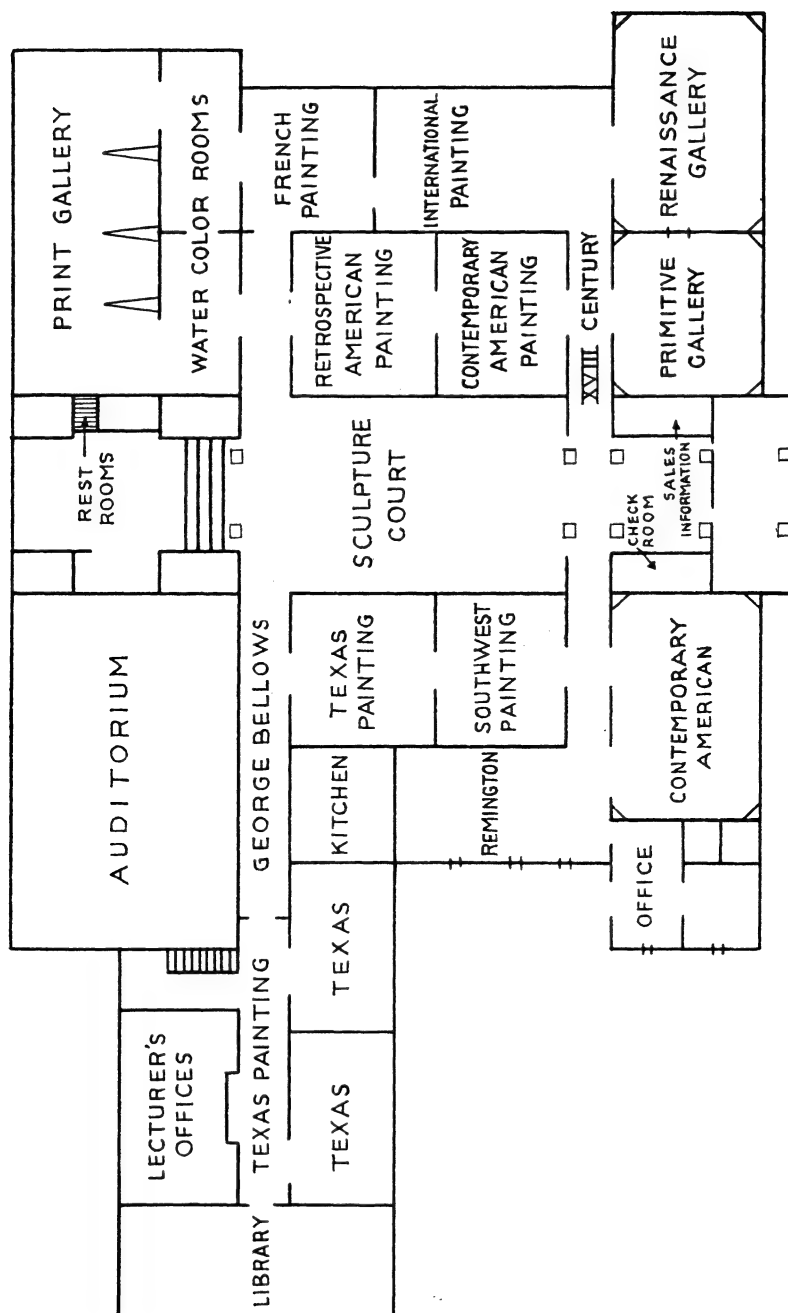
- Albany Institute of History and Art.
 Anderson Galleries, Chicago.
 Art Institute of Chicago.
 Mr. and Mrs. Harry Altice.
 Mrs. Emma S. Bellows.
 Mr. Hadward Brase.
 Brummer Gallery, Inc.
 Mrs. Joel Burdick.
 John Kenneth Byard.
 Canajoharie Library Art Gallery.
 Carnegie Institute.
 Carson Pirie Scott Galleries.
 Dr. G. H. A. Clowes.
 Mr. Erich Cohn.
 Cranbrook Academy of Art.
 Mr. Pio Crespi
 Detroit Institute of Arts.
 A. S. Drey.
 Durand-Ruel, Inc.
 Durlacher Brothers.
 Mr. Richard Doreheimer.
 Etienne Bignou.
 Ferargil Galleries.
 Carl Fischer Gallery.
 Mr. David Findley.
 French and Company, Inc.
 Grand Central Art Galleries.
 Hackley Art Gallery, Muskegon, Mich.
 Mr. George F. Harding.
 Horace Harding Collection.
 Marie Harriman Gallery.
 Mr. and Mrs. Carter H. Harrison.
 Mr. Preston Harrison.
 Mr. William Randolph Hearst.
 Miss Dale Heard.
 Hogg Brothers Collection.
 Art Association of Indianapolis
 (John Herron Art Institute).
 Trustee of the John G. Johnson Col-
 lection.
 Kleeman-Thorman Galleries, Ltd.
 F. Kleinberger and Company.
 M. Knoedler and Company.
 C. W. Kraushaar.
 Mr. John F. Kraushaar.
 Layton Art Gallery, Milwaukee.
 Mrs. Albert C. Lehman.
 John Levy Galleries, Inc.
 Julian Levy Gallery.
 Mr. Sam A. Lewishon.
 Lilienfeld Galleries.
 Karl Loevenich.
 Mr. Frank G. Logan.
 Miss Petronel Lukens.
 Mr. Henry P. McIlhenny.
 Mrs. John D. McIlhenny.
 McMillan, Inc.
 Macbeth Gallery.
 Pierre Matisse Gallery.
 Oscar F. Mayer.
 Milch Galleries.
 Museum of Modern Art.
 National Gallery of Art, Smithsonian
 Institution, Washington.
 J. B. Neumann.
 Ogdensburg Public Library, New York.
 Dr. and Mrs. Frederick G. Oppen-
 heimer.
 Miss Violet Organ.
 Georgette Passedoit Gallery.
 Pennsylvania Academy of Fine Arts.
 Pennsylvania Museum of Art.
 Frank K. M. Rehn.
 Phillips Memorial Gallery.
 Mr. Rektor Pihlblad.
 Mr. Lessing J. Rosenwald.
 Estate of Mary H. Rumsey.
 Mrs. Martin A. Ryerson.
 Mr. Briger Sandzen.
 Mr. Henry Schniewind, Jr.
 Miss Antoinette Schulte.
 Arnold Seligmann, Rey and Company.
 Jacques Seligmann and Company.
 E. and A. Silberman Galleries, Inc.
 Mr. Harry Sickles.
 The Estate of William S. Stimmel.
 Mrs. Cornelius J. Sullivan.
 Mr. P. M. Sweeney.
 Thornton Realty Company.
 Mr. Oscar Thorsen.
 Toledo Museum of Art.
 Mr. Merle J. Trees.
 United States Government.
 Walker Galleries.
 Washington University, St. Louis.
 Julius H. Weitzner.
 E. Weyhe.
 Amelia Elizabeth White.
 Wildenstein and Company.
 Mr. Charles H. Worcester.
 Worcester Art Museum.

FOREWORD

THE DALLAS MUSEUM OF FINE ARTS, acting as the Art Department for the Texas Centennial Exposition, wishes to express its very great appreciation to all who have made possible this exhibition, especially those who have so generously lent fine works of art for this long period.

To Dr. Robert B. Harshe and Mr. Daniel Catton Rich, of the Art Institute of Chicago, is due the lion's share of credit for the assembling of the exhibition. The Dallas Museum of Fine Arts cannot express too strongly the appreciation of their efforts. Faithful work by every member of the Museum staff, and inspiring support from the authorities of the Centennial Exposition, the Board of Directors of the Art Association, and the Women's Auxiliary, have been essential to its success.

RICHARD FOSTER HOWARD,
Director.



INTRODUCTION

THE judgment of a work of art depends upon knowing what to look for and how to see it. Art may be thought of as a visual language, the grammar and vocabulary of which must be known before one is able to understand it. The "vocabulary" comes, as in a foreign tongue, with practice, and one can pick it up, just as one can French or German, merely by constant contact. It means, in art, a familiarity with pictures, the ability to recognize them without taking the pains to analyze their values.

The "grammar", on the other hand, demands careful study. Once absorbed, it adds greatly to one's appreciation and enjoyment. It has many names and phases. The underlying principle of it is that to be art at all, an object must have an appreciable order. Furthermore, this order must be appreciated emotionally by the observer, rather than, or in addition to, intellectually. "Unity in variety" is a phrase which goes back to Plato, explaining and defining this order. We must, therefore, look for the order or pattern in a picture, discover its unity, and explore its variety.

The more thoroughly the principle of order is carried out, the greater is the work of art. Order may be secured through balance or contrast, through regular sequence, through repetition. These ways of securing it may be used in the lines of the object, in the volumes or spaces of the object, in its color, in its lightness and darkness, and even in its subject matter. Artists have technical names for these various phases of design, but the principles can be understood by everyone. Even artists, however, sometimes fail to understand that although any one of the divisions mentioned above may be emphasized or subordinated (even omitted) by the considerations of tradition, style, or temperament, greatness can be measured by the extent to which all possible combinations of these things are organized. The power to accomplish this greatness has been called genius. It actually is an ability to do things intuitively, which means taking mental short cuts. Only the results can be analyzed; the creative process itself is too complex and too rapid.

PRIMITIVES

AN excellent place to begin an understanding study of art is with what are called the Primitives. These paintings were all done before 1500 A. D.

We have in this gallery a group of paintings which show both the similarities due to the time and the differences which are the result of the nationality of the painter. Perhaps we who have a Northern European inheritance can more easily comprehend the Flemish, French, and German painters, such as the Master of the St. Ursula Legend (No. 5), Simon Marmion (No. 8) and Dürer (No. 12). These men followed a "naturalistic" tradition. The people they painted look like real people, even if they are not pretty; and the houses and trees and animals are recognizable in detail and arranged to look as they do in real space. At the same time, the elements of design or pattern are never neglected, and we can discover balance, repetition, and sequence of lines, forms, colors, and so on, in each of their pictures. Their manner and method was determined by two factors. Panel painting in the North of Europe developed from the miniature illustrations of manuscript books, carrying over the careful attention to small detail. Even more important, these men used oil as a paint medium. The sensitive gradations of light and shade, or from color to color, in these pictures was made possible by the ready blending of the slow-drying oil paint.

When we have seen and realized the careful combination of real objects into patterns which have balance, orderly sequence, and rhythm, we can turn with quicker appreciation to the Italians, whose figures and accessories do not so closely imitate nature. In contrast to Northern painting, the Southern panel pictures developed from murals, the decorations upon the flat plaster of walls. This led to a broader, simpler treatment, greater attention to the pattern itself, and freedom from the limitations of the human model in representing spiritual things. Again, the medium used in painting strongly affected the manner. The Italian painters ground their colors with the yolk of egg. This dries very quickly in a tough, elastic film which can be painted over almost immediately. It prevents broad strokes or blending, demanding a series of quick, nervous hatchings to change from one tone to another.

THE GALLERY OF PRIMITIVES

1. HANS BALDUNG GRIEN, 1484/5-1545, Middle Rhenish School.
St. John on Patmos. Oil.
 48 by 30 inches. Lent by Mr. Richard Ederheimer, New York.
2. MASTER OF THE BARBARA LEGEND, End of **XV** Century, Bruges School.
The Legend of St. Barbara. Oil on panel.
 28 by 48 inches. Lent by Mr. Henry Schniewind, Jr., New York.
3. SANO DI PIETRO, 1406-1481, Sienese School.
Virgin and Child with SS. Bernard and Jerome, Angels and Seraphim.
 Tempera on panel.
 15½ by 22 inches. Lent by Mrs. John D. McIlhenny, Philadelphia.
4. HIERONYMUS BOSCH (VAN AEKEN), c.1450-1516, Dutch School.
The Mocking of Christ. Oil on panel.
 20 by 21 inches. Lent by the Trustee of the John G. Johnson Art Collection, Philadelphia.
5. MASTER OF THE ST. URSULA LEGEND, End of **XV** Century, Bruges School.
Portrait of a Man. Oil on panel.
 15¾ by 11½ inches. Lent by the Trustee of the John G. Johnson Art Collection, Philadelphia.
6. CORNEILLE DE LYON, c.1520-1574, French School.
Margaret of Valois. Oil on panel.
 5 by 7 inches. Lent by Mrs. Frederic G. Oppenheimer, San Antonio.
7. PAUL BRILL, 1554-1626, Flemish School.
Flemish Landscape. Oil.
 20 by 28 inches. Lent by Julius H. Weitzner, Inc., New York.
8. SIMON MARMION, ca.1425-1489, Northern French School.
St. Jerome and Canon Busleyden. Oil on panel.
 25 by 18½ inches. Lent by the Trustee of the John G. Johnson Art Collection, Philadelphia.
9. BARTOLOMMEO VENETO, c.1480-1555, Lombardo-Venetian School.
Saint Catherine. Oil.
 13¾ by 11 inches. Lent by the John Levy Galleries, Inc., New York.
10. JAN GOSSAERT, called MABUSE, 1478-1535, Flemish School.
Anne of Burgundy. Oil on panel.
 14 by 17 inches. Lent by Dr. Frederic G. Oppenheimer, San Antonio.

11. UNKNOWN MASTER OF THE SWABIAN SCHOOL,
ca.1490.
Madonna and Child and Saints. Oil on panel.
39½ by 44 inches. Lent by Karl Loevenich, New York.
12. ALBRECHT DURER, 1471-1528, Nürnberg School.
Portrait of a Young Man. Oil on panel.
24 by 36 inches. Lent by Dr. G. H. A. Clowes, Indianapolis.
13. BENOZZO GOZZOLI, 1420-1497, Florentine School.
Marriage of St. Catherine. Oil.
16½ by 13 inches. Lent by the John Levy Galleries, Inc., New York.
14. ADRIAEN ISENBRANT, 1480-1551, Flemish School.
Portrait of a Woman. Oil on panel.
16 by 13 inches. Lent by Arnold Seligmann, Rey and Co., Inc., New York.
15. LUCAS CRANACH THE ELDER, 1472-1553, German School.
The Crucifixion. Oil on panel.
55 by 21½ inches. Lent by Dr. G. H. A. Clowes, Indianapolis.
16. SIMONE DI FILIPPO, called "DEI CROCEFISSI", ca.1355-1399, Bolognese School.
A Diptych: The Crucifixion, and the Coronation of the Virgin. Oil on panel.
22½ by 26 inches. Lent by E. and A. Silberman Galleries, New York.
17. CONRAD BAUER, Early **XVI** Century, Augsburg School.
Portrait of a Young Woman. Oil.
11¾ by 15¼ inches. Lent by M. Knoedler and Co., Inc., New York.
18. GEERTGEN TOT SINT JANS, 1465-c.1495, Dutch School.
The Crucifixion. Oil on panel.
18½ by 28 inches. Lent by Mr. Henry P. McIlhenny, Philadelphia.
19. FLORENTINE MASTER OF THE END OF THE **XIII** CENTURY (Close to Giotto).
A Painted Crucifix. Tempera on wood.
93 by 71 inches. Lent by E. and A. Silberman Galleries, New York.
20. SEGNA DI BONAVENTURA, worked 1298-1326, Sienese School.
Madonna Enthroned. Tempera.
14¼ by 11¾ inches. Lent by Mrs. Martin A. Ryerson, Chicago.
21. CARLO CRIVELLI, ca.1430-1495, Venetian School.
Madonna and Child. Tempera on panel.
16 by 24½ inches. Lent by the Thornton Realty Company, New York.
22. "THE MASTER OF 1540", Antwerp School.
Portrait of an Old Man. Oil on panel.
27¾ by 22½ inches. Lent by Jacques Seligmann and Company, Inc., New York.
23. HANS VON KULMBACH, ca.1480-1522, Nürnberg School.
Adoration of the Magi. Oil on panel.
24½ by 15¼ inches. Lent by A. S. Drey, New York.
24. FILIPPINO LIPPI, c 1457-1504, Florentine School.
Annunciation. Tempera on panel.
. Lent by Wildenstein and Company, New York.



MASTER OF THE ST. URSULA LEGEND

Portrait of a Man

Courtesy of the John G. Johnson Collection, Philadelphia



SIMON MARMION

St. Jerome and the Canon Busleyden



LUCAS CRANACH THE ELDER

The Crucifixion



MASTER OF THE SAINT BARBARA LEGEND

The Legend of Saint Barbara



MASTER OF 1540

Portrait of an Old Man



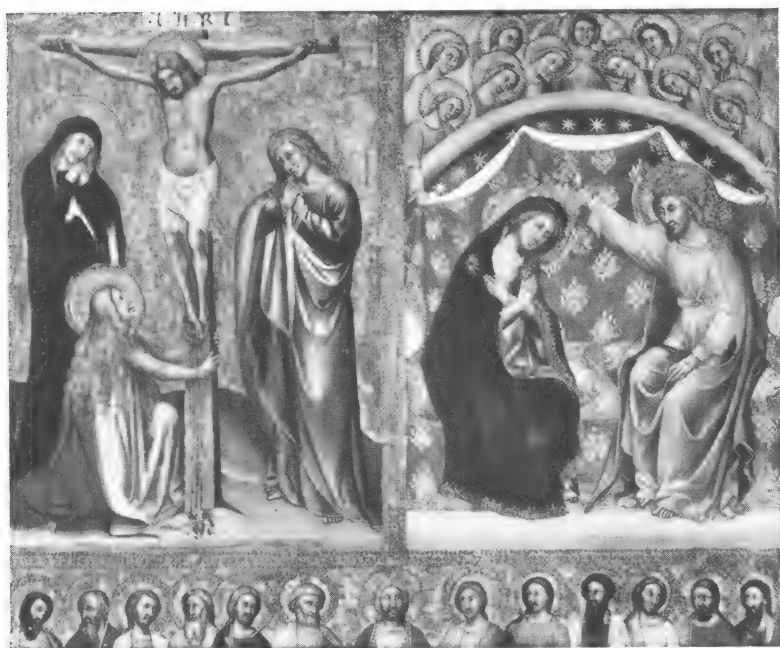
PAUL BRILL

Flemish Landscape



ALBRECHT DURER

Doctor Christoph Scheurl



SIMONE DI FILIPPO

A Diptych



ANTONIO MORO *Woman in White Bonnet*



ANTONIO MORO *Woman in White Bonnet*

THE RENAISSANCE ROOM

THE Renaissance began before the end of the fifteenth century, but reached its height during the sixteenth, and continued to have its influence almost to the present day. It was a great movement which affected not only art, but literature, religion, science and all learning. In fact, learning is the key word of the Renaissance. The men working at this time were interested in knowing how to do things. Perspective, exact texture of flesh and cloth, and anatomy were especially studied in art. During two hundred years, men like Titian, 1477-1576, in Italy (No. 7) and Rembrandt, 1609-1669, in the North (No. 19), were studying the effects of light, the character of their sitters, and making noble portraits as a result of their new knowledge. Goya, 1746-1828, in Spain (No. 15), much later, was still exploring the possibilities opened up by this knowledge. They did not forget, however, the necessity for carefully organized design, and their paintings are great art by any standards.

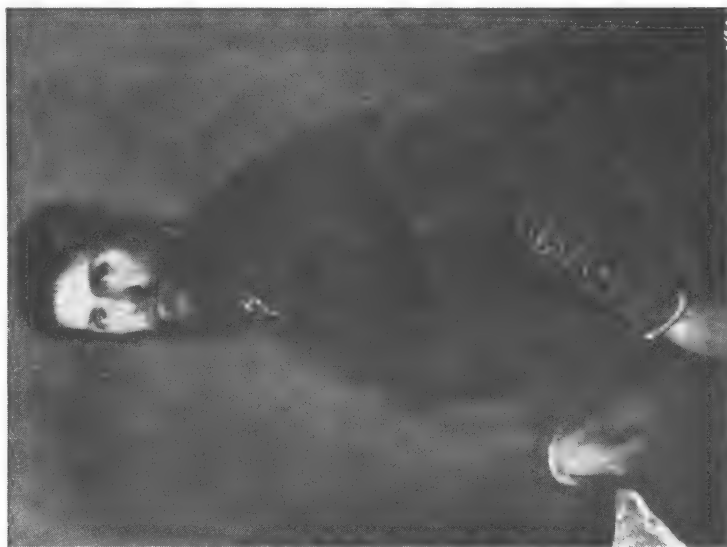
A further effect of the Renaissance was to make painting turn from religious to secular subjects. Of course, there were still elaborate religious paintings like the Tintoretto (No. 16), but pure landscape, such as in the Ruysdael (No. 13), portraits like the Goya (No. 15), or **genre** scenes of the character of the Hals (No. 6) and the de Hoogh (No. 1) became much more common.

It would be foolish indeed to attempt to define completely the spirit of the Renaissance in a few paragraphs. In its broader sense it extended through a great space of time and over many countries. It is essential to remember, however, that the men of the Renaissance were human beings like those of today, with their many interests, their nobility, and their pettiness. By looking carefully at these pictures, one can find many traces of their true spirit.

RENAISSANCE GALLERY

1. PIETER DE HOOGH, 1629-1683, Dutch School.
Sending the Maid to Market. Oil on canvas.
 14¾ by 14⅞ inches. Lent by Mr. Meyle J. Trees, Chicago.
2. CARIANI (GIOVANNI DE' BUSI) c.1485-1548, Venetian School.
Portrait of a Man. Oil on canvas.
 24 by 20 inches. Lent by A. S. Drey, New York.
3. GIUSEPPE MARIA CRESPI (LO SPAGNUOLO), 1665-1747, Bolognese School.
Girl with a Dove. Oil on canvas.
 30 by 25 inches. Lent by Durlacher Brothers, New York.
4. BERNARDINO CAVALLINO, 1622-1656, Neapolitan School.
Saint Cecilia. Oil on canvas.
 36 by 28 inches. Lent by the Boston Museum of Fine Arts.
5. ANTON VAN DYCK, 1599-1641, Flemish School.
Crucifixion. Oil on canvas.
 13¾ by 10½ inches. Lent by Mrs. John D. McIlhenny, Philadelphia.
6. PETER PAUL RUBENS.
Self Portrait. Oil on canvas.
 32½ by 24½ inches. Lent by Mr. Andre de Coppet, New York.
7. TITIAN (TIZIANO VECELLI), 1477-1576, Venetian School.
Man with a Flute. Oil on canvas.
 38½ by 30 inches. Lent by the Detroit Institute of Arts.
8. CLAUDIO COELLO, ca.1630-1693, Spanish School.
Saint in Ecstasy. Oil on canvas.
 98 by 69 inches. Lent by the Brummer Gallery, Inc., New York.
9. GIOVANNI BELLINI, ca.1428-1516, Venetian School.
Madonna and Angels. Oil on canvas.
 Lent by Dr. G. H. A. Clowes, Indianapolis.
10. EL GRECO (DOMENIKOS THEOTOCOPOULOS), 1541-1614, Spanish School.
Apparition of the Virgin. Oil on canvas.
 Lent by the Estate of J. Horace Harding, through M. Knoedler & Company, New York.
11. BARTHOLOMEUS VAN DER HELST, 1612-1670, Amsterdam School.
Portrait of the Wife of the Artist. Oil on canvas.
 51 by 43 inches. Lent by E. and A. Silberman Galleries, New York.

12. THOMAS DE KEYSER, 1595-1667, Dutch School.
The Huntsman. Oil on canvas.
 30 by 27 inches. Lent by Julius H. Weitzner, Inc., New York.
13. JACOB VAN RUYSDAEL, ca.1628-1682, Dutch School.
Landscape with Waterfall. Oil on canvas.
 38½ by 58 inches. Lent by A. S. Drey, New York.
14. JACOB OCHTERVELT, ca.1635-1709, Dutch School.
The Prince of Orange and His Family. Oil on canvas.
 40 by 46 inches. Lent by Julius H. Weitzner, Inc., New York.
15. FRANCISCO GOYA, 1746-1828, Spanish School.
Portrait of Don Miguel Jose de Azanza. Oil on canvas.
 44½ by 34½ inches. Lent by Wildenstein and Company, New York.
16. TINTORETTO (JACOPO ROBUSTI), 1518-1594, Venetian School.
The Adoration of the Magi. Oil on canvas.
 25 by 43 inches. Lent by the John Levy Galleries, Inc., New York.
17. GIOVANNI CARRACIOLO, 1580-1641, Neapolitan School.
Musicians. Oil on canvas.
 31 by 41 inches. Lent by E. and A. Silberman Galleries, New York.
18. ANTONIO MORO, 1519-1577, Dutch School.
Woman in White Bonnet. Oil on panel.
 17¾ by 14½ inches. Lent by Durand-Ruel, Inc., New York.
19. REMBRANDT VAN RIJN, 1606-1669, Dutch School.
The Man with the Gold Chain. Oil on canvas. Signed and dated 1648.
 30 by 25 inches. Lent by Julius H. Weitzner, Inc., New York.
20. FRANCISCO DE ZURBARAN, 1598-1661, Spanish School.
Sewing Chamber. Oil on canvas.
 39 by 31 inches. Lent by Arnold Seligmann, Rey and Company, Inc., New York.



Man with Flute

TITIAN



Man with Gold Chain

REMBRANDT



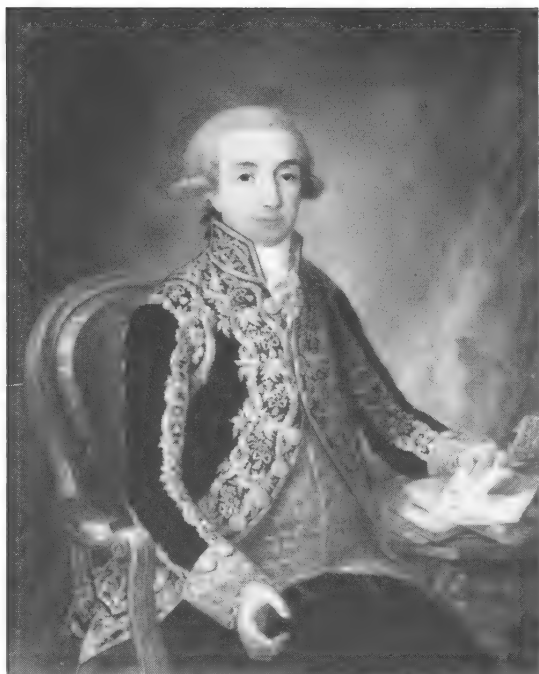
PETER PAUL RUBENS

Self Portrait



CARIANI

Portrait of a Man



FRANCISCO GOYA

Don Miguel Jose de Azanza



TINTORETTO

Adoration of the Magi



GIOVANNI CARRACCILO

Musicians



JACOB VAN RUYSDAEL

Landscape with Waterfall



The Crucifixion

ANTHONY VAN DYCK



Prince of Orange and His Family

JACOB OCHTERVELT

EIGHTEENTH CENTURY ROOM

THE extraordinary decline in the quality of art which followed and was caused by the Renaissance is reflected in the much smaller number of paintings we are showing in the eighteenth century room. Pretty but trivial paintings, illustrated by our Tiepolo (No. 2), de Troyes (No. 9) and Millet (No. 8), alternate with society portraits like the Reynolds, (No. 1), and the Longhi (No. 3) which established a tradition of technical excellence and artistic sterility. These things catered to the frivolous and skeptical social structure of the times. They are charming, but not inspiring.



EIGHTEENTH CENTURY ROOM

1. SIR JOSHUA REYNOLDS, 1723-1792, English School.
Portrait of Mrs. Waddilove-Darby. Oil on canvas.
25 by 30 inches. Lent by Julius H. Weitzner, Inc., New York
2. GIANBATTISTA TIEPOLO, 1696-1770. Venetian School.
Girl with Parrot. Oil on canvas.
28¼ by 21½ inches. Lent by Durlacher Brothers, New York.
3. PIETRO LONGHI, 1702-1785, Venetian School.
Portrait of a Venetian Nobleman. Oil on canvas.
26 by 22 inches. Lent by Julius H. Weitzner, Inc., New York.
4. CANALETTO (ANTONIO CANALE), 1697-1768, Venetian School.
Santa Maria della Salute. Oil on canvas.
24½ by 38 inches. Lent by Durlacher Brothers, New York.
5. JEAN BAPTISTE VAN LOO, 1684-1745, French School.
Portrait of Owen McSwinney. Oil on canvas.
25 by 30 inches. Lent by Karl Loevenich, New York.
6. GUSTAVE COURBET, 1819-1877, French School.
Pond Near Ornans. Oil on canvas.
25 by 28 inches. Lent by Arnold Seligmann, Rey, and Company, Inc., New York.

7. THOMAS COUTURE, 1815-1879, French School.
Girl with Flowers. Oil on canvas.
24 by 20 inches. Lent by the Ferargil Galleries, New York.
8. JEAN FRANCOIS MILLET, 1814-1875, French School.
The Knitting Lesson. Oil on canvas.
39¾ by 32½ inches. Lent by the John Levy Galleries, Inc., New York.
9. FRANCOIS DE TROYES, 1679-1752, French School.
The Unexpected Visitor. Oil on canvas.
32 by 26 inches. Lent by Julius H. Weitzner, Inc., New York.
10. JEAN AUGUSTE DOMINIQUE INGRES, 1780-1867, French School.
The Death of Leonardo da Vinci. Oil on canvas.
16½ by 19½ inches. Lent by E. and A. Silberman Galleries, Inc, New York.
11. THOMAS GAINSBOROUGH, 1727-1788, English School.
Lady Mendip. Oil on canvas.
30 by 25 inches. Lent by Andre de Coppet through the Howard Young Galleries, New York.
12. HUBERT ROBERT, 1733-1808, French School.
Fishmarket in Rome. Oil on canvas.
45 by 63 inches. Lent by Vassar College.



BERNARDO CAVALLINO

St. Cecilia



PIETRO LONGHI

Portrait of a Venetian



SIR JOSHUA REYNOLDS *Mrs. Waddilove-Darby*



THOMAS GAINSBOROUGH *Lady Mendip*

FRENCH GALLERY

TURNING from the "Old Masters", one finds an era of experimentation, concentrated in France during the nineteenth and early twentieth century. The repetitious use of the Renaissance formulas fell into disrepute amongst serious and honest artists. Its only trace remained in the dullness of academic art. Instead, the Impressionists, of whom Manet (No. 9), Monet (No. 7), and Renoir (No. 8), were leaders, sought to analyze color, brighten the palette, and escape from the "brown sauce" into which imitators of the Old Masters had fallen. The practices of impressionism are based upon an incomplete understanding of the scientific fact that white light can be broken up into the spectrum and that any colors can be made by combining different lights, actually, the physical phenomena involved are much more complicated. Their interest in scientific facts, however, brought art much nearer to contemporary thought and provided a new impetus to painting, preventing it from dying of stagnation. At least they succeeded in changing the attitude of painters towards their subjects, and opened the way for many new ideas. In some ways, the development started by the Impressionists, parallels that begun by Giotto five hundred years earlier. He broke away from the dying Byzantine formula; they and their followers gave new life to the patterns set by the Renaissance. Among the many problems suggested by this new attitude, there are several well illustrated by the pictures in this room. Certain men strove to "realize form" by modelling in different colors rather than by neutralizing one color. Matisse (No. 6) thinks in terms of patterns of vivid color. Van Gogh (No. 13) developed his own peculiar method of bright, heavy impasto. All the men in this gallery were imbued with the scientific spirit of the nineteenth century—the spirit of experiment and discovery.

THE FRENCH ROOM

1. RAOUL DUFY, 1877- , French School.
Le Golfe Juan. Oil.
 36 by 42 inches. Lent by Etienne Bignou, New York.
2. ANDRE DERAINE, 1880- , French School.
Bridge at Ollieres. Oil on canvas.
 29 by 36½ inches. Lent by the Marie Harriman Gallery, Inc., New York.
3. ANDRE LHOTE, 1885- , French School.
French Landscape. Oil on canvas.
 28½ by 36 inches. Lent by Mr. Oscar F. Meyer, Chicago.
4. ALFRED SISLEY, 1839-1899, French School.
Winter Day, Marly. Oil on canvas.
 20 by 26 inches. Lent by Durand-Ruel Galleries, New York.
5. PABLO PICASSO, 1881- , Spanish (working in French school).
Woman in White. Oil on canvas.
 39 by 31½ inches. Lent by the Museum of Modern Art, the Lillie P. Bliss Collection, New York.
6. HENRI MATISSE, 1869- , French School.
Fruits and Flowers of Nice. Oil on canvas.
 32 by 39½ inches. Lent by the Pierre Matisse Gallery, New York.
7. CLAUDE MONET, 1840-1926, French School.
Cliffs near Dieppe. Oil on canvas.
 24 by 32 inches. Lent by the Durand-Ruel Galleries, New York.
8. AUGUSTE RENOIR, 1841-1919, French School.
Girl with Falcon. Oil on canvas.
 49¾ by 31 inches. Lent by the Durand-Ruel Galleries, New York.
9. EDOUARD MANET, 1832-1883, French School.
Garden at Versailles. Oil on canvas.
 26 by 32 inches. Lent by the Durand-Ruel Galleries, New York.
10. PIERRE ROY, 1880- , French School.
Danger on the Stairs. Oil.
 35¼ by 23¾ inches. Lent by the Museum of Modern Art, Gift of Mrs. John D. Rockefeller, Jr., New York.
11. CHARLES DUFRESNE, 1876- , French School.
Scene in Morocco. Oil on canvas.
 43½ by 43½ inches. Lent by the Worcester Art Museum, Worcester, Massachusetts.

12. HENRI DE TOULOUSE-LAUTREC, 1864-1901, French School.
The Dreamer, or La Tresse in the Garden of M. Forest. Oil on canvas.
19½ by 12½ inches. Lent by Wildenstein and Company, Inc.,
New York.
13. HILAIRE GERMAIN EDGAR DEGAS, 1832-1917, French
School.
Dancers in the Wings. Pastel.
27¼ by 19 inches. Lent by Mrs. Edouard Jonas, New York.
14. CAMILLE PISSARRO, 1831-1903, French School.
Place du Theatre Francais. Oil on canvas.
28¾ by 36¼ inches. Lent by the Durand-Ruel Galleries, New York.
15. HENRI VERGE-SARRAT, 1880- , Belgian School.
Jeanne d'Arc Street, Ile d'Yeu. Oil on canvas.
28½ by 23½ inches. Lent by Mr. Oscar F. Mayer, Chicago.
16. JULES PASCIN, 1885-1930, French School.
Fillette. Oil on canvas.
28½ by 36 inches. Lent by Mr. and Mrs. Carter H. Harrison, Chicago.
17. EUGENE BERMAN, 1899- , French School.
Old Women on the Rocks. Oil on canvas.
18 by 24 inches. Lent by the Julian Levy Gallery, New York.



CLAUDE MONET

Cliffs near Dieppe



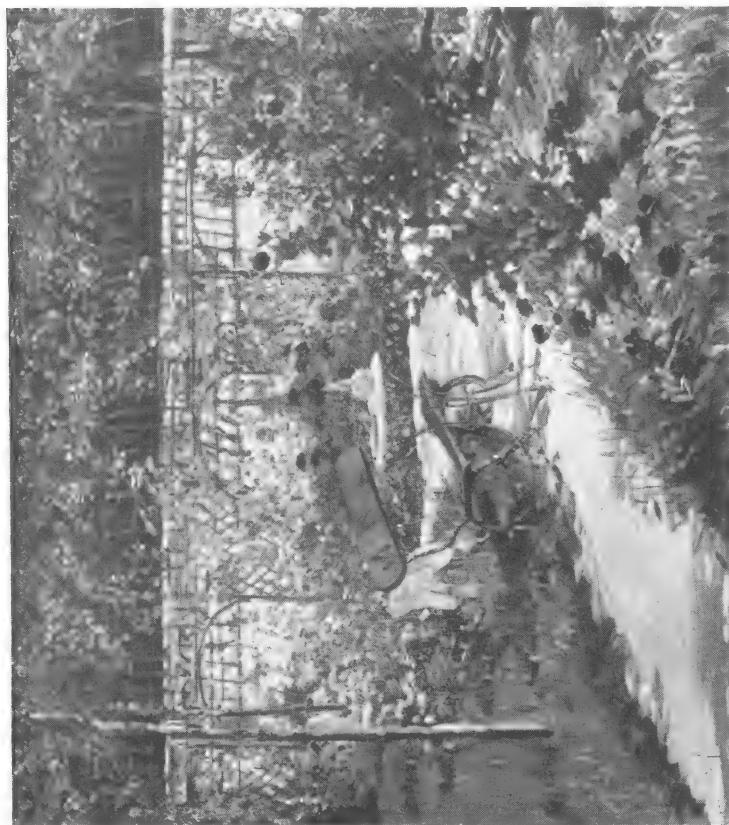
HENRI MATISSE

Fruits and Flowers of Nice



Girl with Falcon

AUGUSTE RENOIR



Garden of Manet

EDOUARD MANET



PABLO PICASSO

Woman in White



HENRI DE TOULOUSE-LAUTREC

La Songeuse ou La Tresse dans Le Jardin de M. Forest



ANDRE LHOTE

French Landscape



ANDRE DERAÏN

Bridge at Ollieres



RAOUL DUFY

Le Golfe Juan

INTERNATIONAL ROOM

DURING the last seventy-five years, the painters of Italy, England, Spain, Germany and even our own country, have looked to the French experimentalists for the scheme of their thinking, and, too often, for their actual manner. A few painters of other countries, however, have again emphasized the fact that national characteristics cannot be avoided, and that the history and character of a nation's thought shows plainly in its painting. In Germany, Otto Dix (No. 15), exhibits the almost savage reaction against romanticism which followed the war, calling a spade by some nasty name, which is typical of the romantic mind turned against its tradition. Ferrazzi (No. 1) of Italy shows the conflict between the calmness of classicism, in this tall figure, and the restlessness of the baroque in the sleeve and hand resting against the door. It recalls both the solidity of Giotto and the flashy brilliance of Tintoretto. Similarly, Dod Proctor in England (No. 10), and Anto Carte (No. 6) in Belgium reveal traits distinctly a part of their racial inheritance. None of the paintings in this gallery could have been done in any other country than that in which they were done; yet none of them, on the other hand, could have been done at any time other than in the present century. The painterly ideas stem from France and our own times, but the genius of each nation interprets those ideas each in its own manner.

INTERNATIONAL PAINTING

1. FERRUCCIO FERRAZZI, 1891- , Italian School.
Horitia and Fabiola. Oil on canvas.
 74 by 71 inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
2. ANTONIO MANCINI, 1852-1930, Italian School.
The Little Masker. Oil on canvas.
 24½ by 19¼ inches. Lent by Mr. Pio Crespi, Dallas, Texas.
3. KARL HOFER, 1878- , German School.
Girl with Cat. Oil on canvas.
 42 by 24 inches. Lent by J. B. Neumann, New York.
4. DIEGO RIVERA, 1886- , Mexican School.
The Rivals. Oil on canvas.
 60 by 48 inches. Lent by a private collector.
5. VALERIUS DE SAEDELEER, 1869- , Belgian School.
Weaver's Cottage. Oil on canvas.
 38 by 48 inches. Lent by Mrs. Albert C. Lehman, Pittsburgh.
6. ANTO CARTE, 1886- , Belgian.
Motherhood. Oil on canvas.
 32 by 39 inches. Lent by the Department of Fine Arts, Carnegie Institute, Pittsburgh.
7. GASTON LA TOUCHE, 1854-1913, French School.
The Bath. Oil on canvas.
 82½ by 68 inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
8. JOAN JUNYER, 1904- , Spanish School.
Fiesta in Mallorca. Oil on canvas.
 39 by 48½ inches. Lent by Mrs. Albert C. Lehman, Pittsburgh.
9. ERICH KIPS, 1869- , German School.
To Wander, To Wander. Tempera.
 40½ by 60½ inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
10. DOD PROCTOR, Contemporary English.
Girl with Parrot. Oil on canvas.
 52½ by 34 inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
11. LEONID AND RIMMA BRAILOWSKY, Contemporary Russian.
Festival after the Battle. Oil on canvas.
 28 by 33½ inches. Lent by the Art Association of Indianapolis.

12. ALFRED J. MUNNINGS, 1878- , English School.
Gypsy Hop Pickers. Oil on canvas.
 25 by 30 inches. Lent by Mr. Charles H. Worcester, Chicago.
13. BIALA, 1903- , Russian School.
Ford Madox Ford.
 41 by 29½ inches. Lent by the artist through the Georgette Passedoit Gallery, New York.
14. MAX BECKMANN, 1884- , German School.
Landscape with Factory. Oil on canvas.
 24 by 36 inches. Lent by J. B. Neumann, New York.
15. OTTO DIX, 1891- , German School.
Child with Doll. Oil on panel.
 29 by 15 inches. Lent by the Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.
16. BORIS GRIGORIEV, 1886- , Russian School.
Maxim Gorky. Oil.
 42 by 37 inches. Lent by the artist.
17. RUDOLF JACOBI, 1889- , German School.
Notre Dame. Oil.
 Lent by the artist.
18. WILLIAM ORPEN, 1878-1931, Irish School.
On the Beach. Oil on canvas.
 36 by 47¼ inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
19. FELICE CARENA, 1880- , Italian School.
The Studio. Oil on canvas.
 67 by 116 inches. Lent by Mrs. Albert C. Lehman, Pittsburgh.
20. GIOVANNI ROMAGNOLI, 1893, Italian.
Girl Eating Fruit. Oil.
 31½ by 27 inches. Lent by Mr. Charles H. Worcester, Chicago.
21. MARC CHAGALL, 1890- , Russian.
Portrait of a Rabbi. Oil on canvas.
 46 by 35 inches. Lent by Mr. P. M. Sweeney, Brooklyn, New York.
22. A. K. LAWRENCE, 1893- , English.
Girl's Head. Oil on canvas.
 20 by 24 inches. Lent by Mrs. Albert C. Lehman, Pittsburgh.



FERRUCCIO FERRAZZI *Horitia and Fabiola*



FELICE CARENA

Studio



DOD PROCTOR

Girl with Parrot



MAX BECKMAN

Landscape with Factories



VALERIUS DE SAEDELEER

The Weaver's Cottage



ANTO CARTE

Motherhood



A. K. LAWRENCE

Girl's Head



BORIS GRIGORIEV

Maxim Gorki

RETROSPECTIVE AMERICAN PAINTING

IN this gallery we are including a number of painters who look back, in their tradition and inspiration, to the sources from which all American painting sprang. The original painters in this country were English. Itinerant workmen, trained in the methods of Reynolds and Raeburn, went about the country painting portraits and "scenes" for our ancestors. More sophisticated and expert men like Gilbert Stuart (No. 20), painted the more prominent people. No very great amount of fine art was produced, however, until the last fifty or sixty years. The men whose pictures hang in this room are mostly of this comparatively recent period. They still show the fact that their roots are in Europe. Many of them actually worked abroad most of their lives. Hassam (No. 11) and Glackens (No. 10) are examples of those who followed the Impressionist manner. Thomas Eakins (No. 15), in spite of an orthodox academic training, is perhaps the beginning of a break in the direction of really American feeling. He used the "American Scene" long before it became a matter for artistic squabbling. The two outstanding American artists of this general era, Whistler (No. 7) and Sargent (No. 17), on the other hand, could hardly be placed in any locale, and in spite of their personal originality contributed but little towards freeing American art from its bonds to Europe. It has perhaps become too much the fashion, recently, to disparage these men because of their dependence upon what now seems to be an alien tradition, but it should be remembered that they achieved a very high standard of technical excellence. Perhaps there have never been more skillful handlers of paint than these men who belong to the nineteenth century. Their ability to represent, with the limited means that pigment in oil allows, the effects of atmosphere, smoke and spray, or satin, jewels, and flesh, is just short of miraculous.

RETROSPECTIVE AMERICAN PAINTING

1. EDMUND C. TARBELL, 1862-
Girl Crocheting. Oil on canvas.
30 by 25 inches. Lent by Mr. William Randolph Hearst, New York.
2. EMIL CARLSEN, 1853-1932.
The Heavens are Telling. Oil on canvas.
34 by 38½ inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
3. ROCKWELL KENT, 1882-
Toilers of the Sea. Oil on canvas.
33¼ by 28¾ inches. Lent by the Adolph Lewisohn Collection, New York.
4. FREDERICK C. FRIESEKE, 1874-
Youth. Oil on canvas
51½ by 65¼ inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
5. CECILIA BEAUX, 1863-
Georges Clemenceau. Oil on canvas.
46¼ by 36¼ inches. Lent by the National Gallery of Art, Smithsonian Institution, Washington, D. C.
6. IRVING R. WILES, 1861-
The Family. Oil on canvas.
42 by 55 inches. Lent by the Macbeth Gallery, New York.
7. JAMES ABBOT McNEIL WHISTLER, 1834-1903.
Study in Rose and Brown. Oil on canvas.
20¼ by 12¼ inches. Lent by the Hackley Art Gallery, Muskegon, Michigan.
8. GEORGE FULLER, 1822-1884.
Maidenhood. Oil on canvas.
42 by 30 inches. Lent by Julius H. Weitzner, Inc., New York.
9. JOHN H. TWACHTMAN, 1853-1902.
Harbor Scene, Gloucester. Oil on canvas.
24¾ by 24¾ inches. Lent by Mr. William Randolph Hearst, New York.
10. WILLIAM GLACKENS, 1870-
Nude with Apple. Oil on canvas.
40 by 57 inches. Lent by the Artist.
11. CHILDE HASSAM, 1859-1935.
Gloucester Harbor. Oil on canvas.
24 by 27 inches. Lent by the Milch Galleries, New York.
12. D. W. TRYON, 1849-1925.
Near the Shore. Moonrise. Oil on canvas.
30 by 52¼ inches. Lent by the Estate of William S. Stimmel, Pittsburgh.

13. EDWARD W. REDFIELD, 1868-
Village in Winter. Oil on canvas.
 38 by 50 inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
14. THEODORE W. ROBINSON, 1852-1896.
Landscape. Oil on canvas.
 23 by 40¼ inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
15. THOMAS EAKINS, 1844-1916.
William Rush Carving the Allegorical Figure of the Schuylkill River.
 Oil on canvas.
 20½ by 26½ inches. Lent by the Pennsylvania Museum of Art, Philadelphia.
16. MARY CASSATT, 1845-1926.
Children Playing with Cat. Oil on canvas.
 32 by 39½ inches. Lent by the Durand-Ruel Galleries, New York.
17. JOHN SINGER SARGENT, 1856-1925.
L'Adys. Oil on canvas.
 29 by 25½ inches. Lent by Mrs. Albert C. Lehman, Pittsburgh.
18. J. GARI MELCHERS, 1860-1932.
Goatherd. Oil on canvas.
 39¼ by 27¼ inches. Lent by the Estate of William S. Stimmel, Pittsburgh.
19. WINSLOW HOMER, 1836-1910.
The Wreck. Oil on canvas.
 30 by 48 inches. Lent by the Department of Fine Arts, Carnegie Institute, Pittsburgh.
20. GILBERT STUART, 1755-1828.
Portrait of George Washington. Oil on canvas.
 25 by 30 inches. Lent by the Toledo Museum of Art, Toledo, Ohio.
21. STEPHEN ETNIER, 1902-
The Light House. Oil on canvas.
 48 by 36 inches. Lent by the artist, through the Milch Galleries, New York.
22. FREDERIC TELLANDER, 1878-
Winter in the White Mountains. Oil on canvas.
 40 by 56 inches. Lent by the Artist.
23. WILLIAM CHASE, 1849-1916.
North River Shad. Oil on canvas.
 29 by 36 inches. Lent by the Art Institute of Chicago, (Friends of American Art Collection).
24. JEAN ANTOINE HOUDON, 1741-1828, French.
John Paul Jones. Bronze.
 Lent by the Pennsylvania Academy of the Fine Arts, Philadelphia.
25. JEAN ANTOINE HOUDON, 1741-1828, French.
George Washington. Bronze.
 Lent by the Milch Galleries, New York.



MARY CASSATT

Children Playing with Cat



THOMAS EAKINS

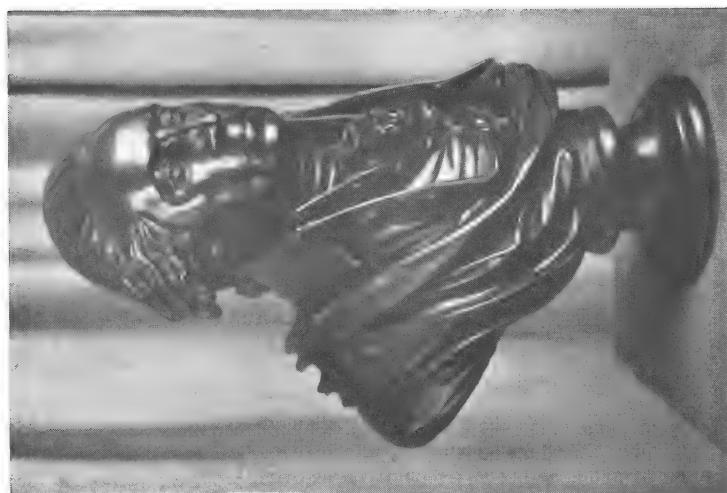
*William Rush Carving the Allegorical
Figure of the Schuylkill River*

Courtesy of the Pennsylvania Museum



EDWARD W. REDFIELD

Village in Winter



George Washington

JEAN ANTOINE Houdon



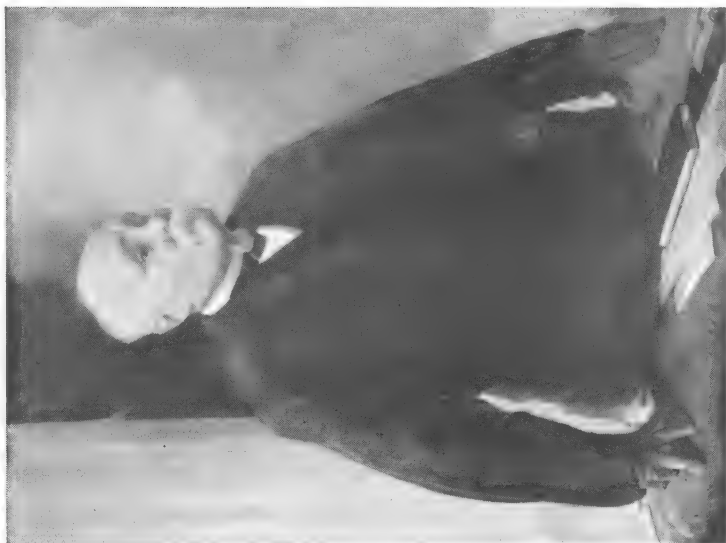
John Paul Jones

JEAN ANTOINE Houdon



George Washington

GILBERT STUART



Georges Clemenceau

CECILIA BEAUX



JOHN S. SARGENT

L'Adys



WILLIAM GLACKENS

Nude with Apple

CONTEMPORARY AMERICAN PAINTING

TWO galleries contain paintings by Americans, most of whom are still living and working, and who represent more clearly than the "retrospective" group the development of a truly native art in this country. Foreign influences may still be discerned, since many of these men have studied abroad, and all have felt the impact of the experimental phase of art initiated by the School of Paris. Most of them, however, have been conscious of their Americanism, and not, like some of their elders, ashamed of it. Perhaps the greatest leader of these men is George Bellows, represented by two paintings here (No. 6 and No. 17), as well as by a large group of drawings and lithographs in the corridor near the auditorium. A robust and vigorous observer and commentator upon contemporary life, he strongly influenced all those with whom he came in contact. One may see the results of his influence in such men as Eugene Speicher (No. 36) and McFee (No. 37). Other men, encouraged in their originality by Bellows' example, but standing entirely upon their own in the matter of style and manner, include Luigi Lucioni (No. 9), Grant Wood (No. 15), and Henry Varnum Poor (No. 26). Some of these men have recently been preoccupied with what has been termed the "American Scene". There has been an unfortunate amount of furor concerning this revival of interest in subject matter. It is actually unimportant, save for the fact that it means that they and many other Americans are realizing the wealth of pictorial matter which we have in our own neighborhood. It has appeared strange to observers, merely because for so many years the type of "paintable" subject has been dictated by Renaissance tradition and French authority. Actually, we are going back to the attitude of the Primitives and the early part of the Renaissance, an attitude of curiosity in what is happening, in people, rather than in classic landscape, history, and mythology. It is interesting that this change occurred through the interest in abstract art. The first break with the authoritative tradition was Impressionism; then followed the effort of the cubists and "modernists", so-called, to paint without subject matter in the usual sense; and finally this return to a simple and objective observation.

CONTEMPORARY AMERICAN PAINTING

(First Gallery)

1. HAYLEY LEVER, 1876-
Main Street, Nantucket. Oil on canvas.
25 by 30 inches. Lent by the Milch Galleries, New York.
2. GIFFORD BEAL, 1878-
The Stranger. Oil on canvas.
32 by 66 inches. Lent by the Artist through C. W. Kraushaar, New York.
3. FRANK WESTON BENSON, 1862-
A Rainy Day. Oil on canvas.
25 by 30 inches. Lent by the Art Institute of Chicago.
4. GUY PENE DU BOIS, 1884-
Four Arts Ball. Oil on canvas.
36 by 28¾ inches. Lent by Mr. John F. Kraushaar, New York.
5. CLYDE SINGER, 1908-
Democrat Rally. Oil on canvas.
40 by 50 inches. Lent by the Artist.
6. GEORGE BELLOWES, 1882-1925.
The Sawdust Trail. Oil on canvas.
63 by 45 inches. Lent by Mrs. Emma S. Bellows, New York.
7. JONAS LIE, 1880-
On Somes Sound. Oil on canvas.
50 by 50 inches. Lent by the artist through the Macbeth Gallery, New York.
8. JOSEPH ALLWORTHY, 1897-
Jorge Quintas. Oil on canvas.
36 by 60 inches. Lent by the Artist.
9. LUIGI LUCIONI, 1900-
Vermont Classic. Oil.
20 by 42 inches. Lent by the Artist through the Ferargil Galleries, New York.
10. JOHN CHRISTEN JOHANSEN, 1876-
The Hunters. Oil.
Lent by the Grand Central Art Galleries, New York.
11. EUGENE HIGGINS, 1874-
Hill People. Oil on canvas.
20 by 28 inches. Lent by the Kleemann Galleries, New York.

12. JACOB GETLAR SMITH, 1898-
New England Domicile. Oil.
30 by 40 inches. Lent by the Artist.
13. FREDERICK JUDD WAUGH, 1861-
Morning Tide. Oil.
30 by 36 inches. Lent by the Grand Central Art Galleries, New York.
14. JULIUS MOESSEL, 1872-
Midnight. Oil on canvas.
42 by 36 inches. Lent by Mrs. Julius Moessel, Chicago.
15. GRANT WOOD, 1892-
American Gothic. Oil on panel.
29½ by 25 inches. Lent by the Art Institute of Chicago (Friends of American Art Collection).
16. MAURICE STERNE, 1877-
Night Temple Feast. Oil.
36 by 40 inches. Lent by the Artist through the Milch Galleries, New York.
17. GEORGE BELLOWES, 1882-1925.
Mrs. T. in Wine Silk. Oil on canvas.
48 by 38 inches. Lent by Mrs. Emma S. Bellows, New York.
18. CATHERINE MORRIS WRIGHT, 1899-
Polishing Silver. Oil on canvas.
25 by 30 inches. Lent by the Artist.
19. CARL SCHMITT, 1889-
The Second Night. Oil on canvas.
54 by 42 inches. Lent by Mr. John Kenneth Byard, Norwalk, Connecticut.
20. HERBERT MEYER, 1882-
East River. Oil on canvas.
30 by 40 inches. Lent by the Artist through the Macbeth Gallery, New York.
21. ROBERT STRONG WOODWARD, 1885-
A Country Piazza. Oil on canvas.
25 by 30 inches. Lent by the Canajoharie Library Art Gallery, Canajoharie, N. Y.
22. DALE NICHOLS, 1904-
The End of the Hunt. Oil.
30 by 40 inches. Lent by the Artist.

CONTEMPORARY AMERICAN PAINTING

(Second Gallery)

23. FRANCIS CHAPIN, 1899-
Summer Landscape. Oil on canvas.
29 by 36 inches. Lent by the Artist.
24. PAUL TREBILCOCK, 1902-
Antheia. Oil on canvas.
62 by 74 inches. Lent by the Artist.
25. FRANCIS SPEIGHT, 1896-
Late Afternoon. Oil on canvas.
30 by 22 inches. Lent by the Artist through the Milch Galleries,
New York.
26. HENRY VARNUM POOR, 1888-
Man in Brown Jerkin. Oil.
30 by 24 inches. Lent by the Artist through Frank K. M. Rehn,
New York.
27. AGNES TAIT, 1897-
Gypsies in Provence. Oil on canvas.
20 by 24 inches. Lent by the Artist.
28. THERESA BERNSTEIN, 1896-
New England Wharves. Oil on canvas.
27 by 35 inches. Lent by the Grand Central Art Galleries, New York.
29. ANN BROCKMAN, 1899-
Wolf Ledge. Oil.
34 by 40 inches. Lent by the Kleemann Galleries, New York.
30. WILLIAM MEYEROWITZ, 1889-
Plum Street, Gloucester. Oil.
29 by 36 inches. Lent by Frank K. M. Rehn, New York.
31. SAM OSTROWSKY, 1885-
Winter Day, Pelaisau-Villebon. Oil on canvas.
23½ by 29 inches.
32. ROSS MOFFETT, 1888-
Shank Painter's Pond. Oil on canvas.
30 by 40 inches. Lent by the Artist, through the Milch Galleries,
New York.
33. SIDNEY LAUFMAN, 1891-
Landscape. Oil on canvas.
29 by 40 inches. Lent by the Artist, through the Milch Galleries,
New York.

34. LAUREN FORD, 1891-
Vision of the Innocents. Oil on canvas.
23 by 31 inches. Lent by the Artist.
35. ROBERT PHILIPP, 1895-
The Angel. Oil on canvas.
30 by 36 inches. Lent by the Kleemann Galleries, New York.
36. EUGENE SPEICHER, 1883-
Babette. Oil on canvas.
57 by 46 inches. Lent by the Department of Fine Arts, Carnegie Institute, Pittsburgh.
37. HENRY LEE McFEE, 1886-
The Branch. Oil on canvas.
47 by 37 inches. Lent by Frank K. M. Rehn, New York.
38. EDWARD BRUCE, 1878-
Near Florence. Oil on canvas.
24 by 28 inches. Lent by the Artist, through the Milch Galleries, New York.
39. W. VLADIMIR ROUSSEFF, 1890-
Their Day of Rest. Oil on canvas.
36 by 48 inches. Lent by the Artist.
40. GUSTAF DALSTROM, 1893-
City Buildings. Oil on canvas.
26 by 30 inches. Lent by the Artist.
41. CONSTANTINE POUGIALIS, 1894-
Russian Dancer. Oil on canvas.
40 by 50 inches. Lent by Mr. and Mrs. Harry Altice, Chicago.
42. LOUIS RITMAN, 1889-
Nude. Oil on canvas.
42 by 50 inches. Lent by the Artist, through the Milch Galleries, New York.
43. BORIS ANISFELD, 1879-
Spring. Oil on canvas.
25 by 35 inches. Lent by the Artist.
44. FRANCES FOY, 1890-
Betty. Oil on canvas.
26 by 30 inches. Lent by the Artist.
45. BROR JULIUS OLSSON NORDFELDT, 1878-
Miss Smith. Oil on canvas.
42 by 34 inches. Lent by the Artist.

46. JAMES CHAPIN, 1887-

Fox Hunter. Oil.

47 by 37½ inches. Lent by the Artist, through Frank K. M. Rehn, New York.

47. JAMES R. HOPKINS, 1878-

Mountain Preacher. Oil on canvas.

67 by 45 inches. Lent by the Artist.

48. EDWARD HOPPER, 1882-

Williamsburg Bridge. Oil on canvas.

36 by 43½ inches. Lent by Frank K. M. Rehn, New York.

49. KARL ANDERSON, 1874-

Cathedral, Baie St. Paul. Oil on canvas.

26 by 38 inches. Lent by the Grand Central Art Galleries.

50. DOUGLAS CHANDOR

Ina.

Lent by the Artist.



GEORGE BELLOWS

The Sawdust Trail



LAUREN FORD

Vision of the Innocents



ROSS MOFFETT

Shank Painter's Pond



GIFFORD BEAL

The Stranger



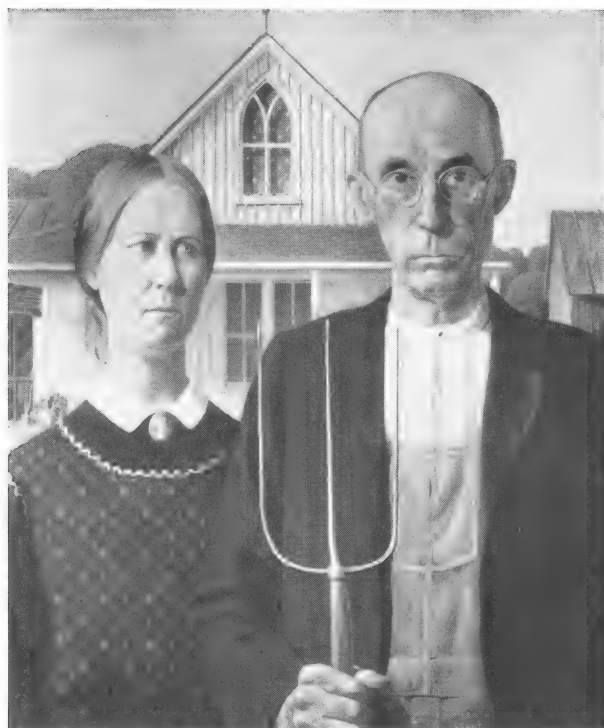
FREDERICK WAUGH

Morning Tide



LUIGI LUCIONI

Vermont Classic



GRANT WOOD

American Gothic



B. J. O. NORDFELDT

Miss Smith



ROBERT STRONG WOODWARD

A Country Piazza



PAUL TREBILCOCK

Anthelia



GUY PENE DU BOIS

Four Arts Ball

SOUTHWEST PAINTING

THE grouping together of the paintings in this room is based upon two assumptions: First, that it is possible to attribute to a particular region an artistic spirit of its own, pervading the works produced in it; and second, that the Southwestern portion of America constitutes such a particular region. The former assumption is based upon long experience. Critics and experts in the field of art history have long since made it plain, perhaps even with a certain amount of arrogance, that the artist cannot escape from classification, both as to place and date. In fact, the deliberate forger is the only one who cannot be thus identified. The second assumption is more open to question, at present, because of the newness of the region and the ease of migration to and from it. A certain atmosphere, however, does appear to be a part of the spirit of all these paintings. Perhaps it lies primarily in the choice of subject matter: rough and sturdy inhabitants, pioneers (a generation removed) Indians, and Mexicans, set against the equally striking landscape in the strong sunlight. Resulting from this choice is the brilliant color and the tendency toward a linear quality, that is, the sharpened outlines and simpler masses. Part of the unity of Southwestern painting is patently artificial, the mere mode of an art colony. Such artificiality is more obvious to the outsider than to the dweller here, and does not affect the excellence of much of the work. In fact, this excellence is the excuse for the gathering together of a number of workers in a colony, and the answer to such criticism.

SOUTHWEST PAINTING

1. DORIS ROSENTHAL, Contemporary.
Interior, Mexico. Oil.
32 by 39 inches. Lent by the Artist.
2. RANDALL DAVEY, 1887-
The Woodchopper. Oil
40 by 32 inches. Lent by the Grand Central Art Galleries, New York.
3. CHARLES A. WILIMOVSKY, 1885-
On the Way to the Pueblo. Oil on canvas.
24¼ by 29¼ inches. Lent by Mr. Frank G. Logan, Chicago.
4. JOHN SLOAN, 1871-
Chama Running Red. Oil.
30 by 40 inches. Lent by the Artist.
5. WAYMAN ADAMS, 1883-
Blind. Oil on canvas.
40 by 52 inches. Lent by the Artist.
6. WALTER UFER, 1876-
Bob Abbott and His Assistant. Oil.
50 by 50 inches. Lent by the Grand Central Art Galleries, New York.
7. MILLARD SHEETS, 1907-
The Homestead. Oil.
40 by 36 inches. Lent by the Artist, through the Milch Galleries, New York.
8. JERRY FARNSWORTH, 1895-
Tehuantepec in Truro. Oil on canvas.
50 by 71 inches. Lent by the Grand Central Art Galleries, New York.
9. GEORGIA O'KEEFE, 1887-
Ranchos Church. Oil on canvas.
24 by 36 inches. Lent by the Phillips Memorial Gallery, Washington, D. C.
10. LEOPOLD SEYFFERT, 1887-
Simona. Oil on canvas.
40 by 50 inches. Lent by the Artist.
11. FRANK TENNEY JOHNSON, 1874-
Into the Shadow. Oil on canvas.
58 by 48 inches. Lent by the Grand Central Art Galleries, New York.
12. JOHN STEUART CURRY, 1897-
The Mississippi. Oil on canvas.
40 by 50 inches. Lent by the Artist, through the Walker Galleries, New York.

13. CARL RUNGIUS, 1869-
In the Sage Brush. Oil on canvas.
40 by 50 inches. Lent by the Artist, through the Grand Central Art Galleries, New York.
14. THOMAS HART BENTON, 1889-
Mississippi Cotton Loading. Oil on canvas.
28 by 36 inches. Lent by the Artist, through the Walker Galleries, New York.
15. E. MARTIN HENNINGS, 1886-
The Goat Herder. Oil on canvas.
45 by 50 inches. Lent by the Artist.
16. BARSE MILLER, 1904-
R. F. D. Oil on canvas.
37 by 46 inches. Lent by the Artist.
17. EMIL BISTTRAM, 1895-
Comadre Rafaelita. Oil on canvas.
44 by 72 inches. Lent by the Artist.
18. VICTOR HIGGINS, 1884-
Winter Funeral. Oil on canvas.
54 by 48 inches. Lent by the Artist.
19. OSCAR E. BERNINGHAUS, 1874-
Indians at a Baseball Game, Taos. Oil on canvas.
35 by 40 inches. Lent by the Artist.
20. PAUL S. SAMPLE, 1896-
Miners Resting. Oil.
30 by 40 inches. Lent by the Artist, through the Ferargil Galleries, New York.
21. THEODORE VAN SOELEN, 1890-
Burial. Oil on canvas.
36 by 40 inches. Lent by the Artist, through the Ferargil Galleries, New York.
22. ERNEST L. BLUMENSCHN, 1874-
Adobe Village, Winter. Oil on canvas.
34 by 40 inches. Lent by the Grand Central Art Galleries, New York.
23. ROBERT HENRI, 1865-1929.
Indian Girl of Santa Clara. Oil on canvas.
26 by 32 inches. Lent by the Carson Pirie Scott Galleries, Chicago
24. LOUIS WEINER, 1892-
Santo Domingo Corn Dance. Oil on canvas.
22 by 38 inches. Lent by the Artist.



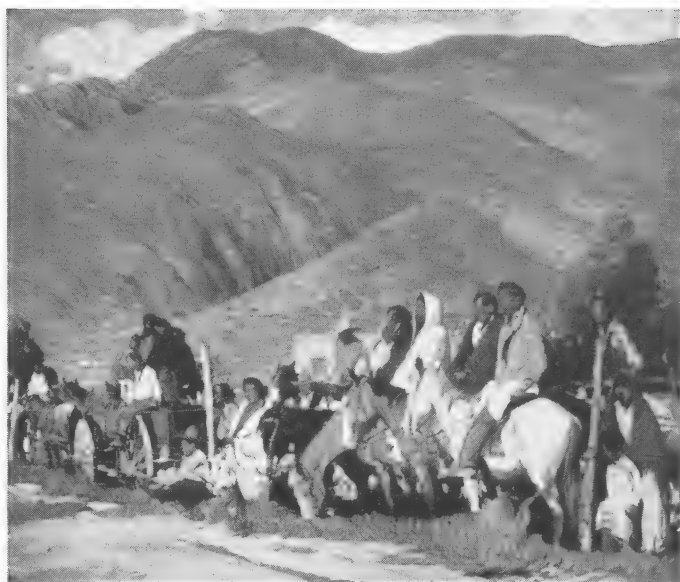
BARSE MILLER

R. F. D.



PAUL SAMPLE

Miners Resting



OSCAR E. BERNINGHAUS

Indians at a Ball Game



CARL RUNGUIS

In the Sagebrush



E. MARTIN HENNINGS

The Goat Herder



EARNEST L. BLUMENSCHEN

Adobe Village - Winter



EMIL BISTRAM *Comadre Rafaelita*



DORIS ROSENTHAL

Interior - Mexico

TEXAS PAINTING

TEXAS, like the rest of America, shows in its art a great variety of influences, movements and schools. The earlier teachers in the State included several men with the romantic attitude, and the training of the academies, modified by Impressionism. The purple shadows and spectrum colors of the latter school were encouraged by the actual appearance of the desert and the mountains.

Among the younger men, however, there has been a strong, conscious, and alert rebellion against the academic. They have almost entirely skipped that phase of the twentieth century thought in art which was concerned with abstraction and extreme distortion. Instead of following, a few years behind, the gradual development of Post-Impressionism, they have condensed the period of exploration of the abstract into a brief period of intellectual effort, and have jumped immediately to that ordered arrangement of real subject matter which has gained unfortunate notoriety as the "American Scene."

This use of local material has more excuse and greater length of tradition behind it here than in most places. Even the older men painted the local scene. In fact, many of them came here for that purpose. It was not noticeable, because, not being indigenous, and having brought their academic traditions with them, they bathed the plains and mountains with a romanticism not apparent to the native.

The difference in the younger men is one of technical and intellectual approach. Coincidental with the vastly increased attention of schools to the Romanesque and early Gothic "primitives," there has been an active interest on the part of painters in the methods and technical devices of the times before the Renaissance. With the development and spread of the knowl-

edge of science, there has been a better understanding of the laws of physics, chemistry, physiology and psychology which determine our seeing of a picture. Not that these painters have deliberately studied all these things, but the social and educational inheritance of our time is such that they have assimilated them. The scientific attitude, moreover, has provided the impetus for a swing away from romanticism. Acceptance of facts and adaptation to them is the scientific trend which has encouraged painters as well as other members of the community to look at their own locality, make honest record of it, and make the best of it.

In these rooms, then, we see the results of these various factors of our modern life and environment. The clear, sharp lines of much of this painting reflect the brilliant clarity of the Texas atmosphere. The warm color shows the influence of the semi-arid land. The meticulous care expended upon the paintings, the thin paint, and the use of solid surfaces (masonite, wood, and so forth) are the result of the studies of the primitives. The accurate comment upon sociological conditions reflects modern psychology. Above all, the consistent and evident orderliness of design, regardless of subject matter, shows the trend of the history of art in the twentieth century.

The Texas Paintings exhibited in these rooms were chosen by a Jury which consisted of Professor Ellsworth Woodward of New Orleans, a man who has devoted a long life to the betterment of art in the South; Mr. James Chillman, Jr., director of the Museum of Fine Arts of Houston and a teacher of architecture at Rice University; and Mr. Alexandre Hogue, a painter of Dallas with a national reputation who also teaches successfully. Great credit is due these gentlemen for a difficult task well performed—a task which has inevitably brought them criticism, but which they performed with unswerving integrity.

TEXAS PAINTING

First Room

1. WILLIAM LESTER, 1910-
Oklahoma Rocks. Oil.
16 by 22 inches. Lent by the Artist.
2. ALEXANDRE HOGUE, 1898-
Drouth-Stricken Area. Oil on canvas.
30 by 42 inches. Lent by the Artist.
3. AMELIA URBACH,
Hill. Oil on canvas.
12 by 15 inches. Lent by the Artist.
4. OTIS DOZIER, 1904-
The Annual Move. Oil on masonite.
24 by 36 inches. Lent by the Artist.
5. HARRY CARNOHAN, 1904-
West Texas Landscape. Oil on canvas.
24 by 29 inches. Lent by the Artist.
6. CHARLES T. BOWLING, 1891-
Church at the Crossroads. Oil on masonite.
24 by 30 inches. Lent by the Artist.
7. KATHLEEN BLACKSHEAR, 1897-
Ruby Lee and Loula May. Oil on canvas.
30 by 40 inches. Lent by the Artist.
8. FREDERICK BROWNE,
Chauvigny, France. Oil on canvas.
25 by 30 inches. Lent by the Artist.
9. KATHRYN NOBLES, 1910-
31 by 25 inches. Lent by the Artist.
Still Life. Oil on masonite.
10. EDWARD G. EISENLOHR, 1872-
Field Path. Oil on canvas.
24 by 30 inches. Lent by the Artist.
11. COREEN MARY SPELLMAN, 1905-
Railroad Signal. Oil on beaver board.
16 by 20 inches. Lent by the Artist.
12. FLORENCE McCLUNG, 1896-
Lancaster Valley. Oil on canvas.
24 by 30 inches. Lent by the Artist.

13. EDMUND KINZINGER, 1888-
Italian Shepherd. Oil on plywood panel.
30 by 25 inches. Lent by the Artist.
14. CLINTON KING, 1901-
Josefina. Oil on beaver board.
20 by 24 inches. Lent by the Artist.
15. FRANCES SKINNER, 1902-
Cactus. Oil on canvas.
30 by 26 inches. Lent by Mrs. Edward T. Moore.
16. VERDA LIGON, 1902-
Amazon Lily. Oil on canvas board.
18 by 24 inches. Lent by the Artist.
17. PAUL RODDA COOK, 1897-
Cactus Blossoms at Noon. Oil on canvas.
16 by 20 inches. Lent by the Artist.
18. DON BROWN, 1899-
Alligator Bayou. Oil on masonite.
26 by 21 inches. Lent by the Artist.
19. JERRY BYWATERS, 1906-
In the Chair Car. Oil on masonite.
18 by 40 inches. Lent by the Artist.
20. EVERETT GEE JACKSON, 1900-
Two Girls and Palm. Oil on canvas.
32 by 36 inches. Lent by the Artist.
21. HARRY LAWRENCE, 1905-
Street Scene, Mexico. Oil on canvas.
24 by 30 inches. Lent by the Artist.
22. BOYER GONZALES, JR., 1909-
Red Clay Country. Oil on canvas.
19 by 22 inches. Lent by the Artist.
23. ALICE KRAMER, 1908-
Sumac. Oil on masonite.
16 by 20 inches. Lent by the Artist.
24. MAGGIE JOE WATSON, 1902-
Hondo Fields. Oil on canvas board.
18 by 24 inches. Lent by the Artist.
25. THOMAS M. STELL, JR., 1898-
Portrait of Miss Dale Heard. Oil on plywood.
30 by 36 inches. Lent by Miss Dale Heard, Dallas.

26. EVERETT SPRUCE, 1908-

Suburban Landscape. Oil on masonite.
20 by 24 inches. Lent by the Artist.

Main Floor, Corridor

27. MAMIE NOBLE, 1874-

Magnolias. Oil on canvas.
20 by 24 inches. Lent by the Artist.

28. MINNIE W. JOHNSON,

Glories of Night. Oil on canvas.
20 by 24 inches. Lent by the Artist.

29. MRS. A. H. SANDERS, 1892-

Amaryllis. Oil on canvas.
18 by 28 inches. Lent by the Artist.

30. BEULAH AYARS, 1869-

The Green Bottle. Oil on canvas.
25 by 30 inches. Lent by the Artist.

31. THETIS LEMMON, 1907-

Water Lilies. Oil on canvas.
22 by 30 inches. Lent by the Artist.

32. EUGENIA C. NOWLIN, 1908-

Paper Rose. Oil on canvas.
18 by 24 inches. Lent by the Artist.

33. JESSIE ALINE WHITE, 1889-

The Century Plant. Oil on canvas.
20 by 24 inches. Lent by the Artist.

34. ERNEST R. HARDIN, 1902-

Sunflowers. Oil on canvas.
24 by 24 inches. Lent by the Artist.

35. CORINNE BELL, 1905-

Calla Lilies. Oil on canvas.
20 by 24 inches. Lent by the Artist.

36. BESS CARR, 1890-

Canna. Oil on canvas.
18 by 30 inches. Lent by the Artist.

37. LAURA BUCHANAN,

Daturas. Oil on canvas.
20 by 24 inches. Lent by the Artist.

38. GLORIA PRITCHETT, 1910-
Cockscombs. Oil on canvas.
18 by 24 inches. Lent by the Artist.
39. ELIZABETH H. MORRIS, 1887-
Texas Magnolias. Oil on canvas.
20 by 24 inches. Lent by the Artist.
40. MARIE WEISBERG, 1921-
Glass Lemmons. Oil on panel.
16 by 20 inches. Lent by Dr. I. S. Kahn, San Antonio.
41. ESTELLA M. HENKEL, 1889-
Machine Age. Oil on canvas.
25 by 30 inches. Lent by the Artist.
42. MAURINE CANTEY, 1901-
Grief. Oil on canvas.
12 by 16 inches. Lent by the Artist.
43. ARVA FORD, 1890-
Dogwood. Oil on canvas.
18 by 20 inches. Lent by the Artist.
44. POLLY HOFFMAN, 1890-
Texas Blue Bells. Oil on canvas.
20 by 18 inches. Lent by the Artist.
45. RONALD WILLIAMS, 1910-
Texas Landscape. Oil on canvas.
19 by 23 inches. Lent by the Artist.
46. BERLA IYONE EMEREE, 1899-
Peaceful Solitude. Oil on canvas.
27 by 29 inches. Lent by the Artist.
47. MARGARET MITCHELL, 1909-
Magnolia Bud. Oil on canvas.
17 by 23 inches. Lent by the Artist.
48. LURA ANN TAYLOR, 1906-
Mushrooms. Oil on canvas.
18 by 24 inches. Lent by the Artist.
49. ANN GUILLOT, 1875-
White Vase. Oil on canvas.
16 by 20 inches. Lent by the Artist.
50. MAY SCHOW, 1900-
Mexican Girl. Oil on canvas.
32 by 42 inches. Lent by the Artist.

51. THELMA VICTORIA ROBINSON, 1900-
Dolf. Portrait of German Shepherd Dog. Oil on canvas.
6 by 20 inches. Lent by the Artist.
52. VIRGINIA C. MEYSENBURG,
Still Life. Oil on canvas.
33 by 41 inches. Lent by the Artist.
53. REID CROWELL, 1911-
The Old Yardman. Oil on canvas.
20 by 24 inches. Lent by the Artist.
54. MARIE DELLENEY, 1902-
Women of Taxco. Oil on canvas.
32 by 23 inches. Lent by the Artist.
55. BESSIE LARSEN, 1889-
Fall Flowers. Oil on canvas.
22 by 28 inches. Lent by the Artist.
56. SAMUEL P. ZIEGLER, 1882-
Paisley Shawl and Antiques.
34 by 36 inches. Lent by the Artist.

First Studio, Main Floor

57. JOHN CANADAY, 1907-
All Saints' Day. Egg Tempera on panel.
20 by 25 inches. Lent by the Artist.
58. MARY NELL BROOKS, 1912-
Portrait of Helen. Oil on canvas.
14 by 18 inches.
59. EUGENIA HOWARD HUNT, 1910-
Dark Portrait. Oil on canvas.
30 by 32 inches. Lent by the Artist.
60. LEOLA FREEMAN, 1900-
Dolores. Oil on canvas.
22 by 28 inches. Lent by the Artist.
61. MARIE CRONIN,
Russian Princess. Oil on canvas.
41 by 59½ inches. Lent by the Artist.
62. GEORGE FREDERICK, 1889-
Texas Pioneer Woman. Oil on canvas.
24 by 30 inches. Lent by Mrs. George Frederick, San Antonio, Texas.

63. MARY TOTTEN JOHNSON, 1885-
Viola. Oil on canvas.
18 by 22 inches. Lent by Mrs. V. Brown, Sherman, Texas.
64. DICKSON REEDER, 1913-
Sallie Gillespie. Oil on canvas.
12 by 15 inches. Lent by Miss Sallie Gillespie, Fort Worth, Texas.
65. ELLA K. MEWHINNEY, 1891-
De Reverend. Oil on canvas.
25 by 30 inches. Lent by the Artist.
66. EMMA RICHARDSON CHERRY, 1859-
Portrait of Major Walter H. Newcomb. Oil on canvas.
36 by 42 inches. Lent by Mrs. Walter H. Reid, Langley Field, Virginia.
67. ETHEL STUART CRITTENDEN, 1894-
The Cock Man. Oil on canvas.
20 by 36 inches. Lent by the Artist.
68. EVELYNE BYERS BESSELL, 1900-
Portrait. Oil on canvas.
20 by 24 inches. Lent by the Artist.
69. EDNA GANSER,
The Monarch. Oil on canvas.
14 by 16 inches. Lent by the Artist.

Second Studio, Main Floor

70. ROSALIE SPEED, 1908-
Old and Modern Towers. Oil on masonite.
18 by 20 inches. Lent by the Artist.
71. KATHERINE GREEN, 1906-
Landscape. Oil.
18 by 20 inches. Lent by the Artist.
72. ELIZABETH KEEFER BOATRIGHT, 1897-
Taos in Moonlight. Oil on canvas.
35 by 28 inches. Lent by the Artist.
73. RUBY STONE, 1902-
Portrait Study. Oil on canvas.
41 by 33 inches. Lent by the Artist.
74. LOUISE MARKS GOLDSTEIN, 1899-
Housemaid. Oil on canvas.
20 by 24 inches. Lent by the Artist.

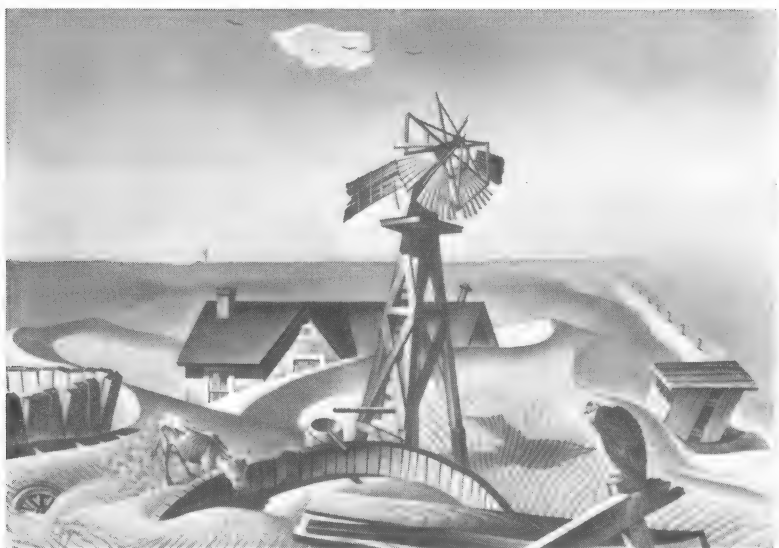
75. PAUL R. SCHUMANN, 1876-
A Calm Day. Oil on canvas.
24 by 28 inches. Lent by the Artist.
76. BENJAMIN JOHN PLOGER, 1908-
The Battle Royal. Oil on canvas.
50 by 60 inches. Lent by the Artist.
77. FRANK FISHER, 1907-
The Fence. Oil on canvas.
24 by 30 inches. Lent by the Artist.
78. SALLIE BLYTH MUMMERT, 1888-
Quiet Village. Oil on canvas.
20 by 24 inches. Lent by the Artist.
79. ANTONIO E. GARCIA, 1901-
The Agitator. Oil on canvas.
24 by 36 inches. Lent by the Artist.
80. KATHRYNE HAIL TRAVIS, 1895-
The Unfinished Picture. Oil on canvas.
36 by 40 inches. Lent by Miss Jean Moncrief Travis, Dallas, Texas.
81. FRANK KLEPPER, 1890-
Feeding Hogs. Oil on canvas.
24 by 30 inches. Lent by the Artist.
82. ELEANOR B. FRITZ, 1885-
Market Morning. Oil on canvas.
20 by 24 inches. Lent by the Artist.

First Studio, Basement

83. LUCIAN ABRAMS,
Garden on the Ledge. Oil on canvas.
29 by 36 inches. Lent by the Artist.
84. LLOYD L. ALBRIGHT, 1897-
Old Mission by Moonlight. Oil on canvas.
36 by 48 inches. Lent by the Artist.
85. M. BRISBINE, 1901-
Rita and T. P. Oil on canvas.
30 by 36 inches. Lent by Mrs. Thomas Benton, Kansas City, Missouri.
86. RUBY EVELYN DUGOSH, 1907-
Pertaining to Cacti. Oil on canvas.
20 by 34 inches. Lent by the Artist.

87. INEZ STAUB ELDER, 1894-
La Boheme. Oil on canvas.
30 by 32 inches. Lent by the Artist.
88. FLOY HOOPER, 1898-
Flo. Oil on canvas.
20 by 16 inches. Lent by the Artist.
89. DOROTHY DENSLOW HOUSE, 1899-
Leisure. Oil on canvas.
36 by 43 inches. Lent by the Artist.
90. W. J. HOULISTON, JR., 1908-
Thunder Heads. Oil on canvas.
24 by 30 inches. Lent by the Artist.
91. KATHRIN JESTER, 1910-
Elizabeth. Oil on
13 by 17 inches. Lent by Mrs. R. H. Finley, Houston, Texas.
92. MARY L. LIGHTFOOT, 1898-
Still Life. Oil on canvas.
27 by 34 inches. Lent by the Artist.
93. ELSIE MOTZ LOWDON,
Mrs. Charles Motz. Oil on canvas.
24 by 30 inches. Lent by Mrs. Charles Motz, Jr., Abilene, Texas.
94. IRA McDADE, 1873-
Landscape. Oil on canvas.
24 by 30 inches. Lent by the Artist.
95. LEONA MCGILL, 1892-
Portrait. Oil on canvas.
34 by 36 inches. Lent by the Artist.
96. ELIZABETH BASKERVILLE McNAUGHTON, 1906-
Uli-i Hula. Oil on canvas.
49 by 56 inches.
97. JOAQUIN MEDRANO, 1914-
Sarape. Oil on canvas.
36 by 42 inches. Lent by the Artist.
98. JULIAN RHODES MUENCH, 1905-
Texas Bayshore. Oil on canvas.
28 by 35 inches. Lent by Mr. and Mrs. R. D. Randolph, Houston, Texas.
99. PERRY NICHOLS, 1911-
Portrait of Nell. Oil
16 by 20 inches. Lent by the Artist.

100. MARY BLAKE PEARCE, 1890-
Pals. Oil on canvas.
24 by 20 inches. Lent by Mrs. R. B. Pearce, Dallas.
101. MARTHA SIMKINS,
Portrait. Oil on canvas.
24 by 20 inches. Lent by Mrs. R. B. Pearce, Dallas.
102. RUDOLF STAFFEL, 1911-
Produce Row. Oil on canvas.
30 by 36 inches. Lent by the Artist.
103. MARIAN THOMAS, 1899-
A Hammer and a Boy. Oil on canvas.
36 by 28½ inches. Lent by the Artist.
104. MALLORY PAGE WARREN, 1900-
Frederico. Oil on canvas.
36 by 28 inches. Lent by the Artist.
105. MAUD ESTELLE WORKS, 1888-
Darky Haven. Oil on canvas.
16 by 22 inches. Lent by the Artist.
106. ROSE DRIVER, 1900-
Hard Times. Oil on canvas.
19 by 20 inches. Lent by the Artist.
107. OLIN H. TRAVIS, 1888-
Whither. Oil on canvas.
18 by 40 inches. Lent by the Artist.
108. FRED DARGE, 1900-
Open Air Gospel. Oil on canvas.
16 by 20 inches. Lent by the Artist.
109. REGINA TATUM COOKE, 1902-
February Mist. Oil on canvas.
20 by 25 inches. Lent by the Artist.
110. JAMES OWEN MAHONEY, 1907-
Antic Theme. Oil on panel.
27½ by 34 inches. Lent by the Artist.
111. LLOYD L. GOFF, 1910-
Portrait. Oil on canvas.
14 by 11 inches. Lent by the Artist.
112. KELLY H. STEVENS, 1896-
Basque Grandmother. Oil on canvas.
18 by 24 inches. Lent by the Artist.
113. STELLA LODGE LA MOND, 1893-
Cotton-wood tree and Apple Orchard. Oil on canvas.
19 by 27 inches. Lent by the Artist.



ALEXANDRE HOGUE

Drought Stricken Area



WILLIAM LESTER

Oklahoma Rocks



EVERETT SPRUCE

Suburban Landscape



OTIS DOZIER

The Annual Move



EDMUND KINZINGER

Italian Shepherd



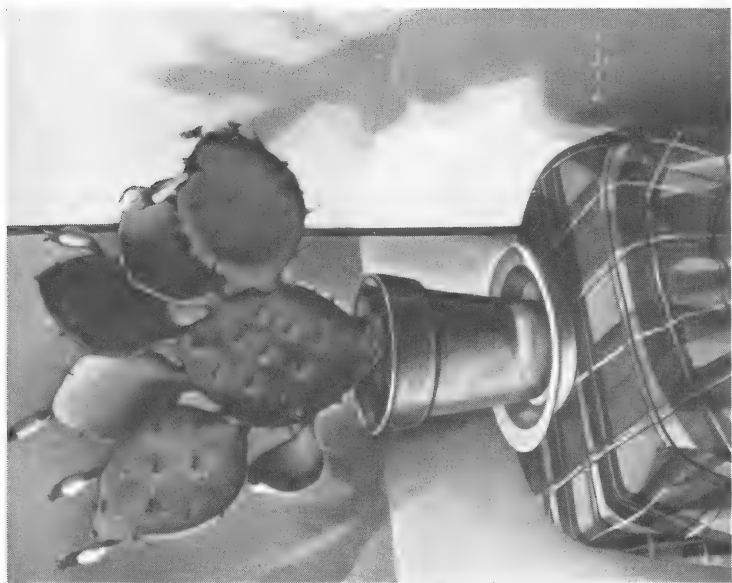
PAUL RODDA COOK

Cactus Blossoms at Noon



ALICE KRAMER

Sumac



FRANCES SKINNER

Cactus

TEXAS WATERCOLORS, PRINTS AND DRAWINGS

Corridor and Second Studio, Basement

PRINTS

1. JAMES BROOKS, 1906-
Copper Mine, Butte. Lithograph.
2. FRANK CALLCOTT, 1891-
San Jose Mission Dining Hall. Lithograph.
3. JOHN C. FILIPPONE, 1882-
Rose Window. Etching.
4. HONORE GUILBEAU, 1907-
To Market. Lithograph.
5. PETER HURD, 1904-
Texas Nomads. Lithograph.
6. HARRY KIDD, 1889-
Unemployed Man in a City. Lithograph.
7. BERTHA M. LANDERS,
Mountain Trees. Etching.
8. BLANCHE McVEIGH,
Ha'n's. Aquatint.
9. GEORGE M. McCLAIN, 1877-
Magnolia Blossom. Aquatint.
10. HAROLD J. MATTHEWS, 1897-
Old Church at Independence. Woodcut.
11. SARAH ENGLISH McDONALD, 1900-
West Texas Yucca. Etching.
12. CECILIA NEUHEISEL, 1915-
Mask. Block Print.
13. FRANK REDLINGER, 1909-
Back Lot. Block Print.
14. JAMES SWANN, 1905-
Texas Coast. Etching.
15. E. M. SCHIWETZ, 1899-
Bull Wheels and Derricks. Lithograph.
16. MAUD ESTELLE WORKS, 1888-
Sirens. Monotype.

WATER COLORS AND DRAWINGS

1. EDITH M. BRISAC, 1901-
Hart Mountain, Cody. Water Color.
2. HELEN BROOKS, 1915-
Yellow Cup. Water Color.
3. RON BLUMBERG, 1908-
Plaza, Taxco. Gauche.
4. ROSALIE BERKOWITZ, 1906-
Day's End. Drawing.
5. BOB CRABB, 1888-
Deserted. Pen and Ink.
6. VELMA DAVIS,
Calendulo. Water Color.
7. JOHN DOUGLASS, 1905-
Landscape. Pastel.
8. HELEN CRUIKSHANK DAVIS,
Virginia Gordon-Dawson. Miniature Water Color.
R. Conway Shaffer. Miniature Water Color.
9. JESSIEJO ECKFORD, 1895-
Toward Gatlinburg. Water Color.
10. GENEVIEVE FILSON, 1913-
City Landscape. Water Color.
11. RENA MAVERICK GREEN, 1874-
Ship at Dock. Water Color.
12. JEFFERSON ELLIOTT GREER, 1905-
Gyp Hill and Soap Weed. Water Color.
13. ALFREDO GUERRA, 1908-
Stream Near Monterrey. Water Color.
14. CHARLES GHARIS, 1910-
Snow on the Bridge. Pastel.
15. EMILE GUIDROZ, 1906-
Lady in Red. Pastel.
16. BERTHA LOUISE HELLMAN,
Magnolia Buddha. Drawing.
17. ROBERTA BLEWETT HARPER, 1905-
Bedside Table. Drawing.

18. CALVIN JOSEPH HOLMES, 1910-
Helen Brooks. Conte Crayon Drawing.
19. WADE JOLLY, 1909-
Twisting Road. Water Color.
20. FORREST KIRKLAND, 1892-
Mountain Creek Road. Water Color.
21. MARY AUBREY KEATING, 1898-
Merry-Go-Round. Water Color.
22. EMILY LANGHAM, 1895-
Mississippi Nigger. Water Color.
23. ELSIE MOTZ LOWDON,
Lieutenant Etienne Rossignol. Miniature.
24. VICTOR LALLIER, 1912-
Bonnie Titley. Pastel.
25. ROBERT IVAN LOCKARD, 1905-
Canyon. Water Color.
26. AGNES LILIENBERG MUENCH, 1905-
Portrait of an Artist. Charcoal.
27. CLARA BEARD NORTHINGTON, 1882-
Mammy Dicey's Cabin. Water Color.
28. ARTHUR STARR NIENDORFF, 1909-
Air Commerce. Tempera.
29. JACK PAGAN, 1904-
Rain on the Prairie. Water Color.
30. ISABEL ROBINSON, 1895-
My Venetian Palace. Water Color.
31. FLORENCE E. ROGERS, 1910-
Steno. Water Color.
32. EMILY RUTLAND, 1892-
Mules. Drawing.
33. BERYL TILSON, 1912-
Tank Bathing. Drawing.
34. HELEN VANCE, 1914-
Landscape. Water Color.
35. M. ELEANOR WITHERSPOON, 1904-
Portrait of M. Miniature Water Color.
Portrait of Mrs. Riddle. Miniature Water Color.

FREDERIC REMINGTON

AS a record of the romance of the old West, now gone forever, we are including in this exhibition these paintings by Frederic Remington. A careful observer who lived the life he portrays, and an artist with reasonably sound foundation, Remington recalls vividly to all of us the stirring tales of former days.

FREDERIC REMINGTON, 1861-1909.

1. **Fired On.** Oil on canvas.
27 by 40 inches. Lent by the National Gallery of Art, Smithsonian Institution, Washington, D. C.
2. **The Parley.** Oil on canvas.
52 by 53 inches. Lent by Hogg Brothers, Houston, Texas.
3. **The Sentinel.** Oil on canvas.
32 by 41 inches. Lent by the Remington Art Memorial, Ogdensburg, New York.
4. **New Year's on the Cimarron.** Oil on canvas.
27 by 40 inches. Lent by Hogg Brothers, Houston, Texas
5. **The Call for Help.** Oil on canvas.
27 by 41 inches. Lent by Hogg Brothers, Houston, Texas.
6. **A Dash for Timber.** Oil on canvas.
48 by 84 inches. Lent by Washington University, St. Louis, Missouri.
7. **The Emigrants.** Oil on canvas.
31 by 46 inches. Lent by Hogg Brothers, Houston, Texas.
8. **Aiding a Comrade.** Oil on canvas.
36 by 50 inches. Lent by Hogg Brothers, Houston, Texas.
9. **The Cossack Scouting Party.** Oil on canvas.
40 by 27 inches. Lent by the Albany Institute of History and Art, Albany, New York.
10. **Friend or Foe?** Oil on canvas.
27 by 40 inches. Lent by the Albany Institute of History and Art, Albany, New York.
11. **Indians Disguised as Buffalo.** Oil on canvas.
27 by 40 inches. Lent by the Toledo Museum of Art, Toledo, Ohio.
12. **The Lookout.** Oil on canvas.
22 by 26 inches. Lent by Hogg Brothers, Houston, Texas.
13. **The Mexican Soldier.** Oil on canvas.
14 by 17 inches. Lent by the Layton Art Gallery, Milwaukee, Wisconsin.
14. **The Sun Dance.** Oil on canvas.
34 by 46 inches. Lent by the Remington Art Memorial, Ogdensburg, New York.



FREDERIC REMINGTON

A Dash for Timber



FREDERIC REMINGTON

Fired On

AMERICAN WATER COLORS

1. MARY R. BLAIR, 1911-
Oak Glen Farm. Water color.
Lent by the Artist.
2. ROBERT BRACKMAN,
Seated Nude. Pastel.
Lent by the Grand Central Art Galleries, New York.
3. REXFORD BRANDT, 1914-
Afternoon at Keller's. Water color.
Lent by the Artist.
4. CHARLES BURCHFIELD,
Rainy Night. Water color.
Lent by the Artist through Frank K. M. Rehn, New York.
5. HARRISON CADY, 1877-
Mill Near Bearpen Hollow. Water color.
Lent by the Artist.
6. RANDALL DAVEY, 1887-
Race Horses at the Barrier, New Orleans. Water color.
Lent by Mr. William M. Rosenfield, Chicago.
7. ROWENA FRY,
Chicago Avenue. Water color.
Lent by the Artist.
8. PAUL L. GILL, 1894-
Taxco, Mexico. Water color.
Lent by the Artist.
9. GEORGE GROSZ,
The Good Son. Water color.
Lent by Mr. Henry V. Putzel, St. Louis, Missouri.
10. EDWARD HOPPER,
Hencoop. Water color.
Lent by the Artist through Frank K. M. Rehn, New York.
11. EARL HORTER, 1883-
Across the Harbor. Water color.
Lent by the Artist.
12. RICHARD H. JANSEN, 1910-
Street in Key West. Gouache.
Lent by the Artist.

13. JOSEPH W. JICHA, 1901-
High Noon, Taxco. Water color.
Lent by the Artist.
14. ELIZABETH LENTZ KEIM, 1900-
French Market, New Orleans. Water color.
Lent by the Artist.
15. WALT LOUDERBACK, 1887-
Hillside Farm. Water color.
Lent by the Artist.
16. BARSE MILLER, 1904-
Shrine. Water color.
Lent by the Artist.
17. ROBERT N. DE POSTELS, 1908-
Four Boys. Water color.
Lent by the Artist.
18. MAURICE PRENDERGAST, 1861-
Venice, Gray Day. Water color.
Lent by Mr. Charles Prendergast, Westport, Connecticut.
19. SHERMAN H. RAVESON,
Nearing the Post. Water color.
Lent by Mr. William M. Rosenfield, Chicago.
20. A. LASSELL RIPLEY, 1897-
Ploughing in the Park. Water color.
Lent by Mr. John T. Beatty, Chicago.
21. ZOLTAN SEPESHY, 1898-
Arrival, New York. Tempera.
Lent by the Artist.
22. MILLARD SHEETS, 1907-
Old Mission, Villa de Seris. Water color.
Lent by the Anderson Galleries, Chicago.
23. CLYDE SINGER, 1908-
Winter Along the Hudson. Water color.
Lent by the Artist.
24. WILLIAM STARKWEATHER, 1879-
Fantasy on the Van Gogh Theme. Water color.
Lent by the Artist.
25. ALBERT STEWART, 1900-
Clarence. Water color.
Lent by the Artist.

26. JOHN WHORF, 1903-
Tar Paper House. Water color.
Lent by the Artist through the Milch Galleries, New York.
27. LORAN F. WILFORD, 1892-
The Green House. Water color.
Lent by Mr. S. H. Harris, Jr., Chicago.
28. GRANT WOOD, 1892-
Return from Bohemia. Drawing.
Lent by the Artist through the Walker Galleries, New York.
29. STANLEY WOODWARD, 1890-
Breaking Wave. Water color.
Lent by the Artist.
30. THEODORE VAN SOELEN,
Fiesta. Water color.
Lent by the Ferargil.

FOREIGN WATER COLORS

1. VILMOS ABA-NOVAK, Hungarian.
Circus Family Life. Gouache.
Lent by Mr. and Mrs. Earle Ludgin, Hubbard Woods, Illinois.
2. LEON BAKST, 1868-1924, Russian.
Design for Boutique Fantastique. Water color and pencil.
Lent by the Art Institute of Chicago.
3. MUIRHEAD BONE, 1876-, English.
The Fort: Freshwater Bay. Water color and pencil.
Lent by the Art Institute of Chicago.
4. ANTO CARTE, 1886-, Belgian.
Annunciation. Tempera.
Lent by the Estate of William S. Stimmel, Pittsburgh.
5. HERMINE DAVID, French.
Amelia-les-Bains. Water color.
Lent by the Artist through the Georgette Passedoit Gallery, New York.
6. JULIO DE DIEGO, 1900-, Spanish.
Composition No. 2. Water color.
Lent by the Art Institute of Chicago.
7. DE LA SERNA,
Still Life. Water color.
Lent by the Weyhe Gallery, New York.
8. RAOUL DUFY, 1877-, French.
Henley. Water color.
Lent by the Boyer Galleries, Philadelphia.
9. JEAN DUFY, French.
Boats. Water color.
Lent by the Weyhe Gallery, New York.
10. WILLIAM EISENSCHITZ,
Thunderstorm Over the Hill. Water color.
Lent by the Weyhe Gallery, New York.
11. HENRI FARGE, 1886-, French.
La Foire aux Croutes. Monotype.
Lent by the Durand-Ruel Galleries, New York.
12. ARTHUR FILLON, French.
La Cathedrale d'Evreux. Water color.
Lent by the Weyhe Gallery, New York.

13. ANTONIO GATTORNO, 1900-, Italian.
Woman and Child at Window. Water color.
 Lent by the Artist through the Georgette Passedoit Gallery New York.
14. LUCIEN GENIN, French.
L'Arc de Triomphe. Water color.
 Lent by the Weyhe Gallery, New York.
15. ISAAC GRUENEWALD, 1890-, Swedish.
The Hand Organ, Cadiz. Water color.
 Lent by the Art Institute of Chicago.
16. RENE D'HARNONCOURT,
Le Roi S'Amuse. Water color.
 Lent by the Weyhe Gallery, New York.
17. GEORG KOLBE, German.
Crouching Girl. Drawing.
 Lent by the Weyhe Gallery, New York.
18. JAMES McBEY, 1883-, Scotch.
Oave. Water color.
 Lent by the Artist through the Carl Fischer Gallery, New York.
19. KAY NIELSEN, 1884-1924, Danish.
Shemreddin and Nureddin in Egypt. Water color.
 Lent by the Art Institute of Chicago.
20. OGWA PI, American Indian.
Corn Dance. Water color.
 Lent by Miss Amelia Elizabeth White, New York.
21. DIEGO RIVERA, 1886-, Mexican.
Mother and Child. Water color.
 Lent by Erich Cohn, New York.
22. NICOLAS REMISOFF, 1887-, Russian.
A Country Idyl: Design for Chauve-Souris. Water color.
 Lent by the Art Institute of Chicago.
23. PAUL SIGNAC, 1863-, French.
Iron Bridge. Water color.
 Lent by the Weyhe Gallery, New York.
24. MAURICE VLAMINCK, French.
French Village. Water color.
 Lent by the Weyhe Gallery, New York.
25. ERNEST WALKER, English.
Rocky Coast, South Wales. Water color.
 Lent by the Artist through the Carl Fischer Gallery, New York.



CLYDE SINGER

Winter Along the Hudson



JOHN WHORF

Tar Paper House



RAOUL DUFY

Henley



JOHN MCCLELLAN

The Enchanted

THE PRINT GALLERY

LOOKING at prints is somewhat different from looking at paintings. They have no color. They are usually small. Actually, they were made to be taken in one's hands and to be examined carefully and with leisure. They demand time and attention. They repay this careful study, however, in far greater measure than does the average painting. For this reason, print collectors are the most fanatical enthusiasts of all the enthusiastic genus of collectors. The interest in the various styles, manners, and methods of print-making, and of the states, condition, and rarity of collectors' items makes for infinite variety. Furthermore, almost anyone who is in the least interested can own prints and be a collector himself. It can be an inexpensive pastime, or the high aim of great wealth.

We have gathered here a representative group of prints from the various fields. Twenty "old master" prints from one of the most distinguished collectors in the world form the beginning of our exhibition. These are among the finest old prints in existence, from the point of view of beauty, condition, and rarity. They take us from the anonymous beginning of print-making in the early Italian renaissance to the seventeenth century. We then jump over the slack period in print making to the present, and show examples of the tremendous increase in interest in this form of art in our own time.

The processes of print making are briefly as follows: All prints are made by transferring ink from some surface such as copper, zinc, stone, wood, or linoleum (the plate) to paper. There are three main divisions of processes, the intaglio, in which the ink from the hollows is forced upon the paper; the relief, in which the ink rests upon the high portions of the plate; and the planographic, in which the ink is printed from a flat surface.

The intaglio processes are:

Engraving, the cutting of a metal surface with a burin, or triangular pointed tool.

Etching, the biting of lines in a metal plate with acid. The

plate is first covered with a wax ground, which is cut through with a needle.

Drypoint, is a variation of etching which is practically engraving, with the edges of the "furrows" left rough.

Aquatint, etching through a sandy or resinous ground.

Mezzotint, in which a plate is roughened by a rocker, and scraped to secure the lights.

The chief relief process is woodcut, in which the design is drawn upon wood, which is then cut away. Linoleum or other soft but firm material may be used for the same result.

Lithography is printing from a flat stone or metal surface. The drawing is made directly upon the plate and treated so that the greasy ink will adhere to the dark parts, but not to the dampened unmarked portions.

THE PRINT GALLERY

Old Master Prints from the Collection of
Lessing J. Rosenwald, Philadelphia

1. ANONYMOUS GERMAN, ca.1470.
Crucifixion. Colored woodcut.
2. MASTER, E. S., German, ca.1450-70.
Virgin and Child Enthroned. Engraving.
3. MARTIN SCHONGAUER, German, before 1440-1491.
The Death of the Virgin. Engraving.
4. MASO FINIGUERRA, or a Niellist of his school. Italian, 1426-1464.
Two Cupids Blowing Trumpets. Niello print.
5. ISRAHEL VAN MECKENEM, German, died 1503.
Ornament of the Tree of Jesse. Engraving.
6. ANONYMOUS (Fine Manner), Florentine 2nd half of xv Century.
Sibilla Delficha. Engraving.
7. ANTONIO POLLALUOLO, Italian 1432 (?) -1498.
The Battle of the Naked Men. Engraving.
8. ANONYMOUS, Italian, 2nd half of xv Century.
Four of the E Series of the "Tarocchi Cards of Mantegna." Engravings.

9. ANDREA MANTEGNA, Italian, 1431-1506.
The Entombment. Engraving.
10. ZOAN ANDREA, Italian, ca.1475-1505.
Four Women Dancing. Engraving.
11. ALBRECHT DURER, German, 1471-1528.
Knight, Death and the Devil. Engraving.
12. ALBRECHT DURER, German, 1471-1528.
Four Horsemen of the Apocalypse. Wood cut.
13. HANS HOLBEIN THE YOUNGER, German, 1497-1543.
The Duchess (No. 36 of the series The Dance of Death). Wood cut.
14. LUCAS VAN LEYDEN, Dutch, 1494-1533.
The Milkmaid. Engraving.
15. ANTON VAN DYCK, Flemish, 1599-1641.
Self Portrait. Etching.
16. REMBRANDT VAN RIJN, Dutch, 1609-1669.
Christ Healing the Sick (the Hundred Guilder Print). Etching.
17. ADRIAEN VAN OSTADE, Dutch, 1610-1685.
Saying Grace. Etching.
18. JACQUES CALLOT, French, 1592-1635.
The Gypsies. Etching.
19. CLAUDE GELLEE (LORRAIN), French, 1600-1682.
The Cowherd. Etching.
20. ROBERT NANTEUIL, French, 1623-1678.
Jean Lorel. Engraving.

FOREIGN PRINTS

From the Collection of the Art Institute of Chicago

21. CLARE LEIGHTON, 1889- , English.
Treading Grapes. Wood engraving.
22. IAN STRANG, 1886- , English.
Harley Street. Engraving.
23. HEINRICH ILGENFRITZ, , German.
Fish Trade. Engraving.
24. FREDERICK LANDSEER GRIGGS, 1876- , English.
The Minster.

25. ANDRE DUNOYER DE SEGONZAC, 1888- , French.
Trees and Boats, St. Tropez. Etching.
26. HENRI MATISSE, 1869- , French.
Nude. Lithograph.
27. STANLEY ANDERSON, 1884- , English.
The Reading Room. Engraving.
28. AGNES MILLER PARKER, 1895- , English.
Sheep Dipping in Wales. Wood engraving.
29. GEORGES ROUALT, 1871- , French.
The White Horse. Lithograph.
30. JEAN CHARLOT, , Mexican.
Mother and Child, Yucatan. Lithograph.
31. GERALD BROCKHURST, 1890- , English.
Vibæ. Etching.
32. ROBERT AUSTIN, 1895- , English.
Portrait of a Lady. Engraving.
33. MICHAEL BYLINA.
The Hunt. Engraving.
34. ERIC GILL, 1882- , English.
Crucifixion. Wood engraving.
35. GRETE JAHR-QUAISER.
Old Church. Lithograph.
36. M. C. ESCHER.
Nonza, Corsica. Lithograph.
37. KATHE KOLLWITZ, 1867- , German.
Self Portrait. Lithograph.
38. JOHN COPLEY, 1875- , English.
Alassio, Starry Night. Lithograph.
39. PABLO PICASSO, 1881- , Spanish.
La Repas. Etching.
40. ANDRE DERAIN, 1880- , French.
Nude Torso. Lithograph.
41. DIEGO RIVERA, 1886- , Mexican.
Sleep. Lithograph.

CONTEMPORARY AMERICAN ETCHING

42. JOHN TAYLOR ARMS, 1887-
Valley of the Savery. Wyoming.
Lent by the Artist.
43. KATHRIN CAWEIN, 1895-
In a Florida Jungle.
Lent by the Artist.
44. G. WRIGHT, 1872-
Pig Scraping.
Lent by the Artist.
45. R. STEPHENS WRIGHT, 1903-
Le Vieux Square d'Antibes.
Lent by the Kleeman Galleries, New York.
46. ALBERT STERNER, 1863-
The Fall of the House of Usher.
Lent by the Kleeman Galleries, New York.
47. ROBERT LAWSON, 1892-
The Escape.
Lent by the Kleeman Galleries, New York.
48. ALFRED HUTTY, 1878-
Sea Coast.
Lent by the Grand Central Art Galleries, New York.
49. KERR EBY, 1889-
The Refugees.
Lent by the Grand Central Art Galleries, New York.
50. EDWARD HOPPER, 1882-
East Side Interior.
Lent by the Artist.
51. C. W. ANDERSON, 1891-
White Horse Ledge.
Lent by the Grand Central Art Galleries, New York.
52. C. EDMUND DELBOS, 1879-
A Gloucester Landscape. Etching and drypoint.
Lent by the Artist.
53. HAROLD DENISON, 1887-
Return to the Soil.
Lent by the Artist.

54. EARL HORTER, 1884-
The Kitchen. Aquatint.
 Lent by the Artist.
55. GENE KLOSS, 1903-
Eve of the Green Corn Ceremony. Aquatint.
 Lent by the Artist.
56. ALEXANDER MASTRO-VALERIO, 1887-
Sea Shells. Mezzotint.
 Lent by the Artist.
57. LOUIS C. ROSENBERG, 1890-
Grand Bazaar, Istanbul. Drypoint.
 Lent by the Artist.
58. IVAN SUMMERS, 1886-
Frost Bound. Aquatint.
 Lent by the Artist.
59. CHARLES H. WOODBURY, 1864-
The Sea is Making.
 Lent by the College Print Collectors' Club, Boston.
60. MAHONRI YOUNG, 1877-
Spring in Fort Lee.
 Lent by the Artist.
61. S. GORDON SMYTH, 1891-
Our Tree. Aquatint.
 Lent by the Artist.
62. ARMIN LANDECK, 1905-
The Cat's Paw. Aquatint.
 Lent by the Art Institute of Chicago.

AMERICAN LITHOGRAPHS AND WOODBLOCKS

63. ALFRED BENDINER, 1899-
Franklin's Kite.
 Lent by the Artist.
64. CONRAD BUFF, 1886-
Rancho Escondido. Lithograph.
 Lent by the Artist.
65. FRANCIS CHAPIN, 1899-
Ogden Viaduct. Lithograph.
 Lent by the Artist.

66. E. HUBERT DEINES, 1894-
House of Pioneers. Wood engraving.
Lent by the Artist.
67. WILLIAM DEAN FAUCETT.
Comatose. Lithograph.
Lent by C. W. Kransbaar, New York.
68. PAUL FROELICH, 1897-
Girth and Safety Girth.
Lent by the Artist.
69. HENRY G. KELLER, 1870-
Stampeding Horses. Lithograph.
Lent by the Artist.
70. ROCKWELL KENT, 1882-
The Precipice. Wood engraving.
Lent by the Art Institute of Chicago.
71. HARRIET LANFAIR, 1900-
Provincetown Woman. Lithograph.
Lent by the Artist.
72. JOHN McCLELLAN, 1908-
The Enchanted. Lithograph.
Lent by the Artist.
73. ANN MICHALOV, 1904-
Jonesville. Lithograph.
Lent by the Artist.
74. JAMES WILSON MILNOR, 1909-
Houseboat on Erie Canal. Lithograph.
Lent by the Artist.
75. THOMAS W. NASON, 1889-
Tranquility. Wood engraving.
Lent by the Artist.
76. HENRY C. PITZ, 1895-
Mountain Man. Lithograph.
Lent by the Artist.
77. DORIS ROSENTHAL, Contemporary.
Interior, Mexico City. Lithograph.
Lent by the Artist.
78. GORDON SAMSTAG, 1906-
Thirty-eighth Floor. Lithograph.
Lent by the Artist.

79. AGNES TAIT, 1897-
Want Out! Lithograph.
Lent by the Artist.
80. HARRY LEROY TASKEY, 1892-
Herald Square. Lithograph.
Lent by the Artist.
81. FABIAN ZACCONE, 1911-
Autumn Wind. Lithograph.
Lent by the Artist.
82. WARD LOCKWOOD, 1894-
Pike's Peak, Colorado Springs. Lithograph.
Lent by the Artist.
83. STOW WENGENROTH, 1906-
Lobsterman. Lithograph.
Lent by the Artist.
84. ROBERT RIGGS.
Clown Alley. Lithograph.
Lent by the Artist through Frank K. M. Rehn, New York.



REMBRANDT

Christ Healing the Sick (Hundred Guilder Print)



ANONYMOUS (GERMAN)

The Crucifixion



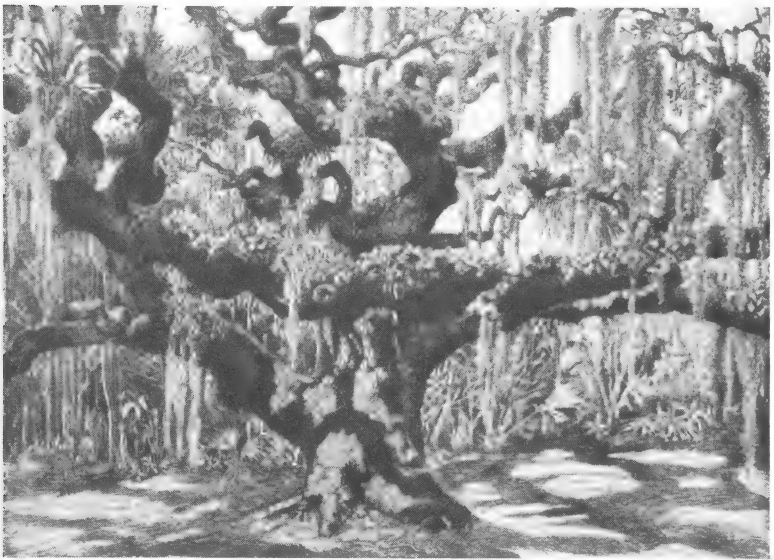
ROBERT NANTEUIL

Jean Loret



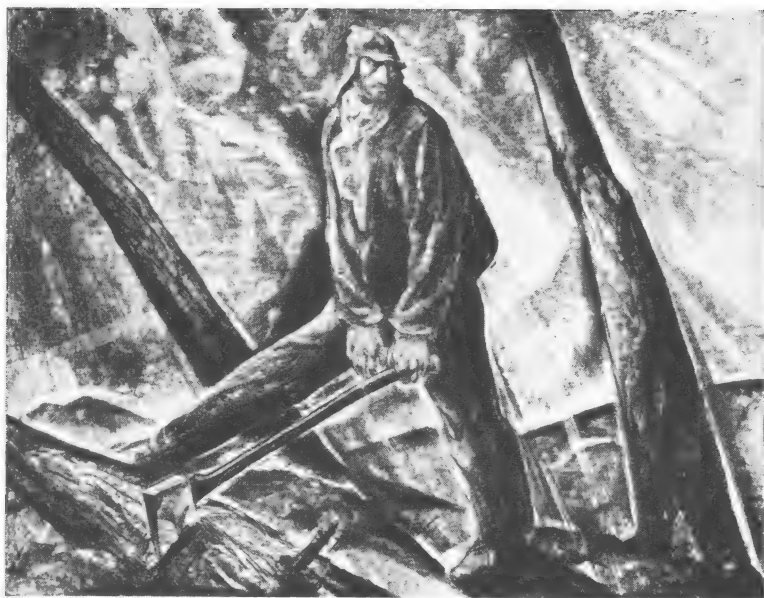
HAROLD DENISON

Return to the Soil



KATHRIN CAWEIN

In a Florida Jungle



HENRY C. PITZ

Mountain Man



THOMAS NASON

Tranquility

GEORGE BELLOWS

VIVIDLY aware of the shams and hypocrisies of contemporary life, George Bellows portrayed events with an accuracy only slightly colored by this social consciousness. His satire lay rather in the original selection of subject, and especially in his choice of the particular moment in a happening. He was robust, healthy, joyous, but also often scornful or pitying. His influence on the course of American art is immeasurable, extending into many crannies where the lesser men are not aware that they are being directed. He was one of our few giants, and his death was most untimely.

LITHOGRAPHS BY GEORGE WESLEY BELLOWS

Lent by Mrs. George W. Bellows, New York.

1. **Artist's Evening.**
2. **Business Men's Class, Y. M. C. A.**
3. **Nude Girl on Flowered Cushion.**
4. **Nude Study, Classic, On a Couch.**
5. **Counted Out, No. 2.**
6. **Sunday, Going to Church.**
7. **Tennis Tournament.**
8. **Edith Cavell.**
9. **In the Park.**
10. **Prayer Meeting.**
11. **The Lovers That Pass Him By.**
12. **Anne in Black Hat.**
13. **Anne, 1924.**
14. **Jean, 1923.**
15. **Preliminaries to the Big Bout.**
16. **River Front.**
17. **The Life Class.**

18. **Dempsey and Firpo.**
19. **Benediction in Georgia.**
20. **Dance in a Madhouse.**
21. **Between Rounds, No. 2.**
22. **Head of Jean.**
23. **My Family, No. 2.**
24. **The Journey of Youth.**
25. **Billy Sunday.**
26. **Nude Study, Kneeling on a Pillow.**
27. **Nude Study, Girl Standing on One Foot.**
28. **Christ of the Wheel.**
29. **Crucifixion of Christ.**
30. **The Sawdust Trail.**
31. **Plaid Shawl.**
32. **The Black Hat.**

THE SCULPTURE COURT

THE obvious difference between sculpture and other forms of art is the fact that it is intended to be looked at from more than one side. In other words, it is "in the round." This vastly complicates the problem of the artist, for he must so compose his figure or group that its order may be apparent from every angle. Familiarity with the principles of space composition in painting is not quite enough, for no matter how great the illusion, one cannot actually walk behind an object in a picture and see the other side of it. The same general principles hold, however, in sculpture as in painting. The relation of the parts to the whole must be apparent; it must have unity and variety. Sculpture often has one great advantage over painting, however. It may frequently be designed for some specific purpose, in which case it becomes easier to judge. A fountain must be actually capable of spurting water in a graceful manner; an architectural figure must fit its place and not be antagonistic to the building on which it is to go. Medals, ornaments, jewelry, must be suitable to their intended use, and such suitability actually aids the artist in securing design. A further requirement of sculpture is a respect for the materials of which it is constructed. Stone should not be forced to imitate flesh or grass too closely, bronze should not be too greatly tortured, wood should follow its grain and be allowed to show its own beauty. Color in sculpture has gone out of fashion, but polychromy was done successfully in the Romanesque and Gothic times, and a few men are experimenting with it again.

THE SCULPTURE COURT

1. CARL MILLES, 1875-
Triton Urn. Bronze.
Lent by Mr. Birger Sandzen, Mr. Oscar Thorsen, Mr. Hadward Brase,
and Mr. Rektor Pihlbland of Lindsborg, Kansas.
2. KENNETH WASHBURN, 1904-
Amphitrite. Bronze.
Lent by the Artist.
3. VINCENT GLINSKY, 1895-
Peace. Bronze.
Lent by the Artist.
4. CHARLES DESPIAU, 1874-
Portrait of Antoinette Schulte.
Lent by Miss Antoinette Schulte, New York.
5. BRYANT BAKER, 1881-
Will Rogers.
Lent by the Artist.
6. CHARLES CARY RUMSEY,
Pagan Kin. Plaster.
Lent by the Estate of Mary H. Rumsey, New York.
7. RICHMOND BARTHE, 1901-
Choral.
Lent by the Artist.
8. VUK VUCHINICH, 1901-
Kneeling Venus.
Lent by Mr. Charles Babcock, Greenwich, Conn.
9. CARL MILLES, 1875-
Tritons, No. 1. Bronze.
Lent by the Cranbrook Academy of Art, Bloomfield Hills, Michigan.
10. C. P. JENNEWEIN, 1890-
Earth. Plaster.
Lent by the Artist.
11. MAURICE STERNE, 1878-
Education. Plaster panel for the Rogers Kennedy Memorial, Worcester.
Lent by the Pennsylvania Museum of Art.
12. C. P. JENNEWEIN, 1890-
Fire. Plaster.
Lent by the Artist.

13. CHARLES CARY RUMSEY,
Dying Indian. Bronze.
Lent by the Estate of Mary H. Rumsey, New York.
14. JOSE DE CREEFT, 1884-
Flora. Marble.
Lent by the Artist.
15. VINCENT GLINSKY, 1895-
The Awakening. Marble.
Lent by the Artist.
16. BRENDA PUTNAM, 1890-
Amelia Earhart.
Lent by the Grand Central Art Galleries, New York.
17. JO DAVIDSON, 1883-
Torso.
Lent by the Artist.
18. EMILE ANTOINE BOURDELLE, 1861-
Woman Praying. Bronze.
Lent by Mrs. Albert C. Lehman, Pittsburgh.
19. EMILE ANTOINE BOURDELLE, 1861-
Centaur Mourant. Bronze.
Lent by C. W. Kraushaar, New York.
20. HARRY ROSIN, 1897-
Torso of Tehiva. Plaster.
Lent by the Artist.
21. EDWARD McCARTAN, 1879-
Diana and Dog. Bronze.
Lent by the Grand Central Art Galleries, New York.
22. GASTON LACHAISE, 1882-1935
Portrait of John Marin. Bronze.
Lent by the Weyhe Gallery, New York.
23. CHARLES CARY RUMSEY,
Buffalo Relief. Bronze.
Lent by the Estate of Mary H. Rumsey, New York.
24. JO DAVIDSON, 1883-
President Roosevelt. Bronze.
Lent by the Artist.
25. CARL MILLES, 1875-
Tritons No. 2. Bronze.
Lent by the Cranbrook Academy of Art, Bloomfield Hills, Michigan.

26. C. P. JENNEWEIN, 1890-
Air. Plaster.
 Lent by the Artist.
27. MAURICE STERNE, 1878-
Woman with Rake. Plaster panel for the Rogers Kennedy Memorial,
 Worcester.
 Lent by the Pennsylvania Museum of Art.
28. C. P. JENNEWEIN, 1890-
Water. Plaster.
 Lent by the Artist.
29. CARL MILLES, 1875-
Tritons No. 3. Bronze.
 Lent by the Cranbrook Academy of Art, Bloomfield Hills, Michigan.
30. ORONZIO MALDARELLI,
Reflections. Bronze.
 Lent by the Artist.
31. ALBINO CAVALLITO, 1905-
Polar Bear. Stone.
 Lent by the Artist.
32. GLADYS EDGERLY BATES, 1896-
Morning.
 Lent by the Artist.
33. ALBERT STEWART, 1900-
Silver King. Stone.
 Lent by the Artist.
34. ORONZIO MALDARELLI,
Resignation. Bronze.
 Lent by the Artist.
35. CHESTER BEACH, 1881-
Swimmin'. Bronze.
 Lent by the Grand Central Art Galleries, New York.
36. CHESTER BEACH, 1881-
Glint of the Sea. Bronze.
 Lent by the Grand Central Art Galleries, New York.
37. URBAN LEYNIERS, XVIII Century Flemish Weaver,
The Triumph of War. Tapestry.
 Lent by French and Company, New York.
38. URBAN LEYNIERS, XVIII Century Flemish Weaver,
The Triumph of Peace. Tapestry.
 Lent by French and Company, New York.

SCULPTURE IN CORRIDORS, GALLERIES AND GARDENS

1. MARJORIE BALTZEL, 1893
Head. Wood.
Lent by the Artist.
2. S. F. BILOTTI, 1880-
A Model Head. Marble.
Lent by the Artist.
3. RUDOLF BELLING, 1886-
Max Schmeling. Bronze.
Lent by the Weyhe Gallery, New York.
4. EMILE ANTOINE BOURDELLE, 1861-
Archer. Bronze.
Lent by Mrs. Albert C. Lehman, Pittsburgh.
5. HAROLD CASH, 1895-
Standing Nude.
Lent by the Artist.
6. WARREN CHENEY, 1907-
Opus No. 10.
Lent by the Weyhe Gallery.
7. CAROLINE BURTON CLAASEN, 1908
Indian Head.
Lent by the Artist.
8. ALLAN CLARK, 1898
The Hawk.
Lent by the Grand Central Art Galleries, New York.
In the Path of the Sun. Bronze.
Lent by the Grand Central Art Galleries, New York.
New Mexico Woman.
Lent by the Grand Central Art Galleries, New York.
9. JOSE DE CREEFT, 1884-
Head.
Lent by the Artist.
10. BURTON DELLENEY, 1908
Ethiopian Head. Low relief.
Lent by the Artist.

11. CHARLES DESPIAU, 1874-
Torso.
Lent by the Weyhe Gallery, New York.
12. ERNESTO DE FIORI, 1884-
a. **Portrait of Mr. Weyhe.**
Lent by the Weyhe Gallery, New York.
b. **English Girl.**
Lent by the Weyhe Gallery, New York.
13. JAMES HOUSE, JR., 1902-
Figure of Love. Wood.
Lent by the Artist.
14. CECIL HOWARD,
Standing Figure. Stone.
Lent by the Estate of Mary H. Rumsey, New York.
15. SYLVIA SHAW JUDSON, 1897-
Little Gardener. Plaster.
Lent by the Artist.
16. GEORG KOLBE, 1877
a. **Lamentation.**
Lent by Erich Cohn, New York.
b. **Allegro.**
Lent by the Weyhe Gallery, New York.
17. GASTON LACHAISE, 1882-1935
Dolphin Fountain.
Lent by C. W. Kraushaar, New York.
18. ALBERT LAESSLE, 1877-
Billy.
Lent by the Artist.
19. GERTRUDE K. LATHROP, 1896-
Sammy Houston.
Lent by the Artist.
20. WILHELM LEHMBRUCK, 1881-
Standing Figure.
Lent by the Weyhe Gallery, New York.
21. GEORGE LOBER, 1892-
Girl with Parrot.
Lent by the Grand Central Art Galleries, New York.
22. ALEXANDER WATSON MACK, 1898-
Negro.
Lent by the Artist.

23. OCTAVIO MEDELLIN, 1908-
a. **Bust.** Stone.
Lent by the Artist.
b. **Head.** Stone.
Lent by the Artist.
24. JULIAN RHODES MUENCH, 1905-
Nancy Muench. Plaster.
Lent by the Artist.
25. ELIE NADELMAN, 1885-
Dancer.
Lent by C. W. Kraushaar, New York.
26. MIKE OWEN,
Horse. Stone.
Lent by the Artist.
27. ALBIN OLASEK, 1879-
Man Carving His Own Destiny. Bronze.
Lent by the Artist.
28. HENRY VARNUM POOR, 1888-
Bureau of Prisons and Pardons, Two Cartoons for Murals.
Lent by the Treasury Department, Procurement Division, United States Government.
29. LUCY PERKINS RIPLEY, 1875-
Brittany Girl.
Lent by the Artist.
30. VIRGINIA RUSS, 1915-
a. **Two Figures.**
b. **Bather.**
Lent by the Artist.
31. CARL SCHMITZ,
Reclining Nude.
Lent by the Weyhe Gallery, New York.
32. EVALINE C. SELLORS, 1905-
E. M. Dagget.
Lent by the Artist.
33. RENE SINTENIS, 1888-
Pearo Nurmi. Bronze.
Lent by the Weyhe Gallery, New York.
34. MAURICE STERNE, 1877-
Seated Figure.
Lent by the Artist through the Milch Galleries, New York.

35. ALBERT STEWART, 1900-
Leopard. Plaster.
Lent by the Artist.
36. JOHN H. STORRS, 1885-
Standing Nude.
Lent by the Artist.
37. ALLIE VICTORIA TENNANT,
Head of a Young Girl. Red Sandstone
Lent by the Artist.
38. GRACE H. TURNBULL, 1880-
Seated Figure.
Lent by the Artist.
39. GERTRUDE VANDERBILT WHITNEY,
Buffalo Bill. Plaster.
Lent by the Artist.
40. WHEELER WILLIAMS, 1897-
Dawn.
Lent by the Artist.
41. MAHONRI YOUNG, 1877-
a. **Texas Steer.**
Lent by the Artist.
b. **The Mountaineer.**
Lent by the Grand Central Art Galleries, New York.
c. **The Winner.**
Lent by the Grand Central Art Galleries, New York.



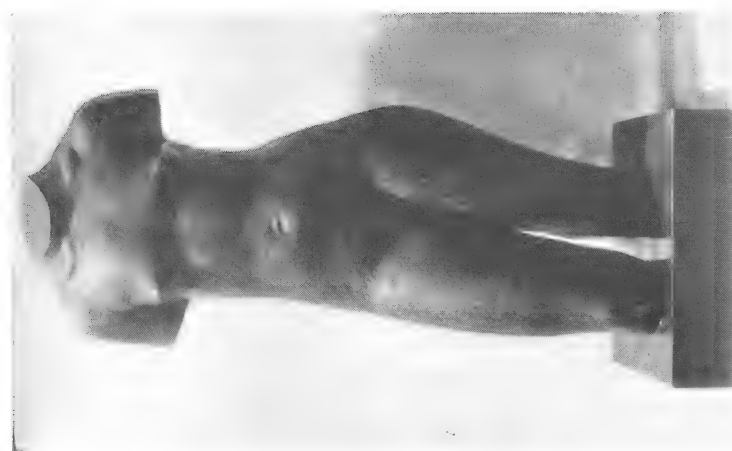
JO DAVIDSON

Franklin D. Roosevelt



Figure

WILHELM LEHMBRUCK



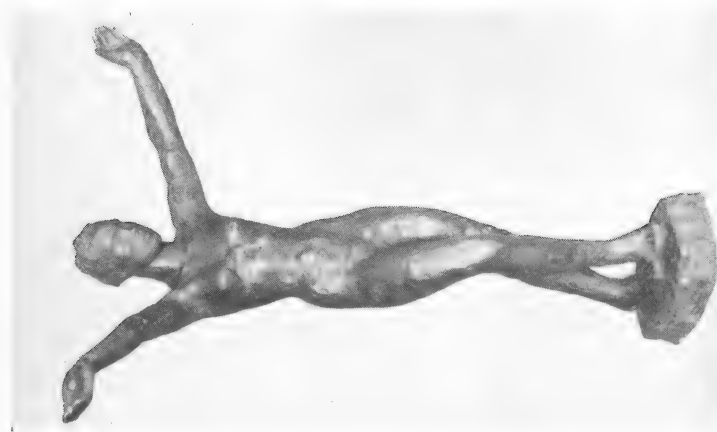
Torso

CHARLES DESPIAU



Nurmi

RENE SENTENIS



Allegro

GEORG KOLBE

« MEMORANDUM »

« MEMORANDUM »

« MEMORANDUM »

